



The
Hirakawa Collection

UKIYO-YE

AMERICAN ART GALLERIES

**MADISON SQUARE SOUTH
NEW YORK**

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, MARCH 7TH, 1917
AND CONTINUING UNTIL THE TIME OF SALE

JAPANESE COLOR PRINTS

BY THE
GREAT MASTERS

COLLECTED BY THE EXPERT
KENKICHI HIRAKAWA
OF TOKYO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE EVENINGS OF MONDAY AND TUESDAY
MARCH 12TH AND 13TH, 1917

BEGINNING AT 8.15 O'CLOCK

AT THE AMERICAN ART GALLERIES



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PORTRAIT OF KENKICHI HIRAKAWA

ILLUSTRATED CATALOGUE
OF THE
VERY NOTABLE COLLECTION
OF
JAPANESE COLOR PRINTS
RARE AND BEAUTIFUL IMPRESSIONS
BY THE
GREAT MASTERS

FORMING THE PRIVATE COLLECTION OF THE JAPANESE
EXPERT AND RECOGNIZED AUTHORITY

KENKICHI HIRAKAWA
OF TOKYO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY
1917

Long 3557
Long 76557



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFACE

Mr. Kenkichi Hirakawa, the well-known expert in antiquities, especially on Ukiyoé colored prints, was born in the city of Osaka over sixty years ago. His father was a doctor of medicine of good standing, and was very much interested in the fine arts. The young Kenkichi was greatly influenced by his father in this respect from his early youth.

Unfortunately, in the time of our Revolution, changes came, the fortune of Dr. Hirakawa and his collection of works of art were swept away, and soon afterward the youth who was to become the future art collector lost both his parents. The poor young orphan went to Yeddo, that was to become the Tokyo of to-day, and entered the house of a large art dealer, where he stayed many years and took a deep interest in both business and art.

While there he was associated with many of the Ukiyoé artists and began to collect their works, as well as the works of others of earlier periods, whenever he could save a penny. About thirty years ago he returned to Osaka, and entered the firm of Yamanaka & Company in the capacity of expert and buyer, a position which he still retains, as well as being manager of our Tokyo office.

Messrs. Yamanaka & Company, in New York, held a special exhibition of a part of his collection of prints in March, 1914, at their galleries, No. 254 Fifth Avenue, and it was a very successful one.

Mr. Hirakawa wrote me, sometime last January, suggesting the possibility that he might offer these prints for dispersal at public sale, and I at once cabled him: "If you can add two hundred prints more, best you have, will consult American Art Association as to having sale here"; and he did so.

In communicating with Mr. Gookin of Chicago, recently, I men-

tioned to him that the sale of Mr. Hirakawa's prints would take place before long, and he sent us immediately the letter here following, which he has kindly permitted me to include with this introduction.

D. J. R. USHIKUBO.

NEW YORK, March, 1917.

“CHICAGO, February 17, 1917.

“MESSRS. YAMANAKA & COMPANY.

“Dear Sirs: The announcement in your letter of February 15th which has just come to hand, that a part of the collection of color prints gathered by Mr. Hirakawa is to be sold by the American Art Association interests me very much.

“All of our leading collectors will remember the exceptionally fine quality of the prints forming a part of Mr. Hirakawa's collection which were exhibited in your galleries in the spring of 1914. I was much impressed by the taste and judgment shown in their selection, as, I think, all who had an opportunity of seeing them must have been. That, however, is not surprising, when we consider that Mr. Hirakawa, though he belongs to an earlier generation, learned to appreciate the artistic worth of the works of the Ukiyoé masters when few of his and your countrymen could be persuaded to regard them seriously.

“As you tell me that part of the prints to be included in the sale, that I have not seen, are of similar quality to those I have had an opportunity to examine, it is evident that the sale will be a notable one.

“I hope I shall find it possible to attend it, though I am not sure that I can. When the fact that it is to be held becomes generally known, it should bring a thrill of pleasure to everyone interested in acquiring choice impressions of these beautiful works.

“Thanking you for sending me advance information, I am

“Very truly yours,

“FREDERICK W. GOOKIN.”

CONDITIONS OF SALE

1. **Any** bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE



No. 503: KAKEMONO-YE BY TOYONOBU

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
COLLECTION OF
KENKICHI HIRAKAWA

Evenings of Monday and Tuesday, March 12 and 13, 1917

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST EVENING'S SALE

MONDAY, MARCH 12, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 1 to 250, inclusive

KUNISADA

1. SURIMONO

6. ^{oo}

Small square print, picturing in brown, white and black a solitary crab, on a beach whose gray sands glisten with a sprinkling of gold.

2. SURIMONO

6 ^{oo}

Small square print portraying a young woman seated at a "full-moon window," reading a letter. Her costume is in soft colors, touched with silver and gold. Outside, a plum tree blooms.

3. SURIMONO

5- ^{oo}

Small square print, representing an actor in the part of a Chinese lady, the costume and hair ornaments varicolored and lightly dusted with gold, on a rich blue ground.

4. SURIMONO

7 ^{oo}

Tall narrow or "double square" print, a bill of the play picturing characters in a well known dramatic piece, or its story, the principal ones here shown being Mongaku-Shonin, and Fudo, god of fire. Brilliant coloring, with a free use of silver. Fine specimen of surimono.

KUNISADA—*Continued*

5. SURIMONO

6.00

Wide print, in polychrome, picturing a passenger boat, full of travelers, on the Yodo river. A small boat is being towed alongside, and another boat is moving in midstream. Across the background a green bank with houses, trees and people.

KEISAI

6. SURIMONO

6.00

Small square print. A beauty of lively turn, in elaborate robes and headdress, in reclining attitude reading a love letter. Three-quarters figure. In rich, soft colors, with silver and gold details, on a pinkish ground.

HOKKEI

7. SURIMONO

5.00

Small square print, in polychrome on a pinkish-white ground, presenting a young woman returning homeward from the temple, after her New Year service, accompanied by a small attendant.

8. SURIMONO

9.00

Small square print, presenting in soft rich colors on a silvered ground the Chinese warrior Chojun entering the enemy's country secretly, through the rapids.

Illustrated

9. SURIMONO

8.00

Small square print, showing a noble lady visiting a temple, attended by her honest male servant. In delicate tints, with silver, and accents of soft red and deep black.

Illustrated

10. SURIMONO

6.00

Small square print, with a representation of two immortals in the vaporous fleece of the Milky Way; a conception of the star *Tanabata*, in Vega, worshipped on the night of the seventh of July. In soft rose and greens, with silver details.

HOKKEI—*Continued*

11. SURIMONO

6⁰⁰

Small square print, illustrating an ancient Chinese story; the Chinese warrior Riuho slaying the white dragon. In brilliant colors with silver and gold, on a black ground relieved with a pale sky blue.

12. SURIMONO

8⁰⁰

Small square print; a noble lady comfortably seated, watching her two young daughters playing the string game. She is in a pale pink gown.

13. WIDE PRINT

8⁰⁰

Picturing the cataract of Urami at Nikko, with excited and awed pilgrims on the bridge. Soft coloring, enlivened by a light golden yellow.

HIROSHIGE

UPRIGHT

GOJU-SAN-TSUGI MEISHO-ZUKAI, OR "FIFTY-THREE VIEWS ON THE TOKAIDO" (eight prints of the series)

14. OKABE 122

17⁵⁰

The mountain path of Utsu-no-yama, named *Tsutano-Hosomichi*, a long narrow way creeping "ivy-like" up steep rocky flanks, and pilgrims climbing it; midway, a figure seated on the porch of a shelter house.

Illustrated

15. TSUCHIYAMA 150

7⁵⁰

A winding stream crosses the picture, interrupted by numerous boulders, and on the low foreground bank travelers of a noble family are passing. On the farther bank a small shrine stands in a forest of cryptomeria, at the base of Mount Suzuka.

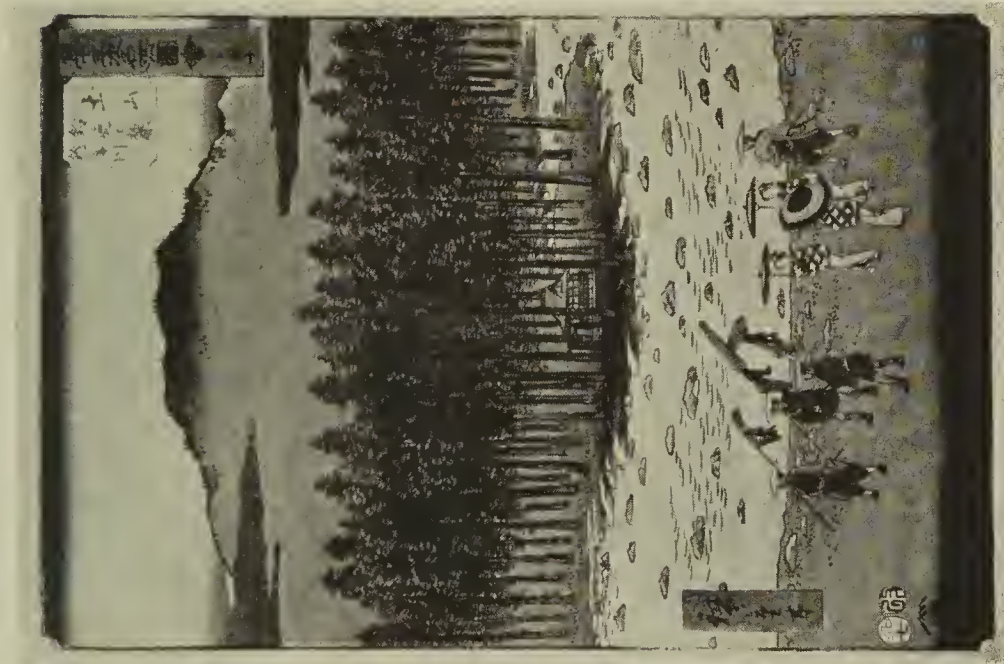
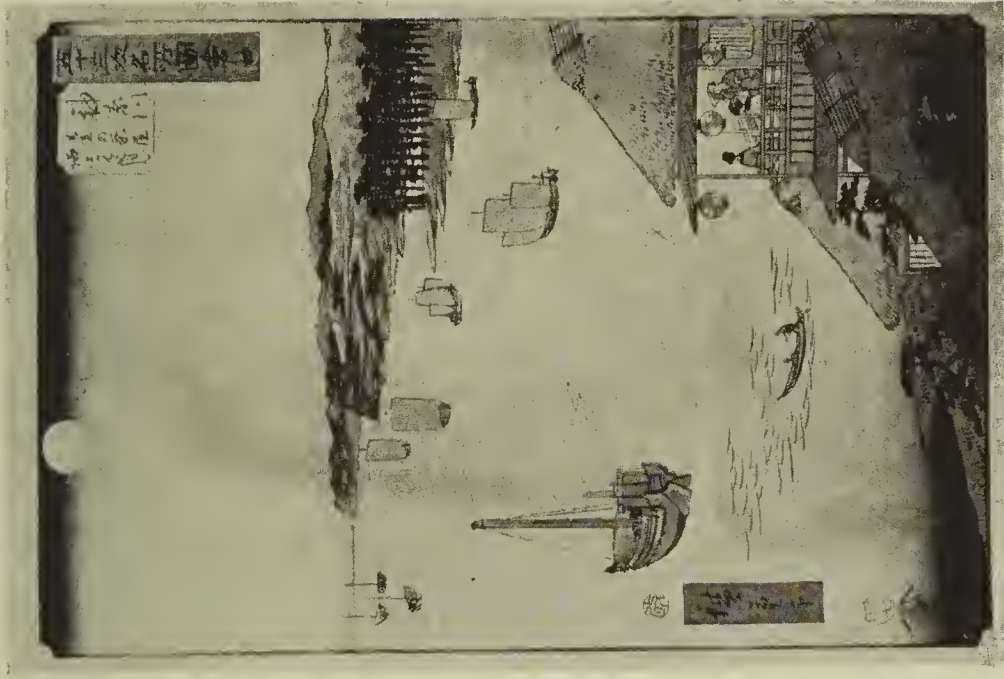
Illustrated

16. KANAGAWA 146

6⁰⁰

View of the Bay of Kanagawa from a tea house balcony on the Dai, with numerous junks anchored and under sail, in the brilliant light of the full moon.

Illustrated



Nos. 14-15-16: THREE PRINTS OF THE TOKAIDO BY HIROSHIGE

HIROSHIGE—*Continued*

FIFTY-THREE VIEWS ON THE TOKAIDO—*Continued*

17. HAMAMATSU #20

10 ⁰⁰—

Gnarled pines on the beach of Zanza, and a nobleman with retinue admiring them.

18. HIRATSUKA #8

12 ⁰⁰—

Three ferryboats with passengers are crossing a blue and silvered stream toward the village of Hiratsuka in the middle distance, the Banyu ferry; three young pine trees are seen in the marshy foreground. Beyond the village rises the green Ohyama, topped by snow-white Fuji in the distance.

19. YUI #17

6 ⁰⁰—

Satta path winding down a mountainside, overlooking an inlet of the Pacific, with breakers washing against off-shore rocks and in the distance several sailing boats. Numerous pilgrims are on the path, and far away looms Fujisan.

20. HAKONE #11

10 ⁰⁰—

Travelers in sedan chairs accompanied by torch bearers, climbing a rocky path beside a winding mountain stream overhung by bent pine trees.

21. FUJIKAWA #7

11 ⁰⁰—

Yamanaka-no-Sato, or village in the mountains under a heavy snow, with a traveler mounted on a heavily laden horse which is led by coolies; others walking alongside in straw coats and broad hats.

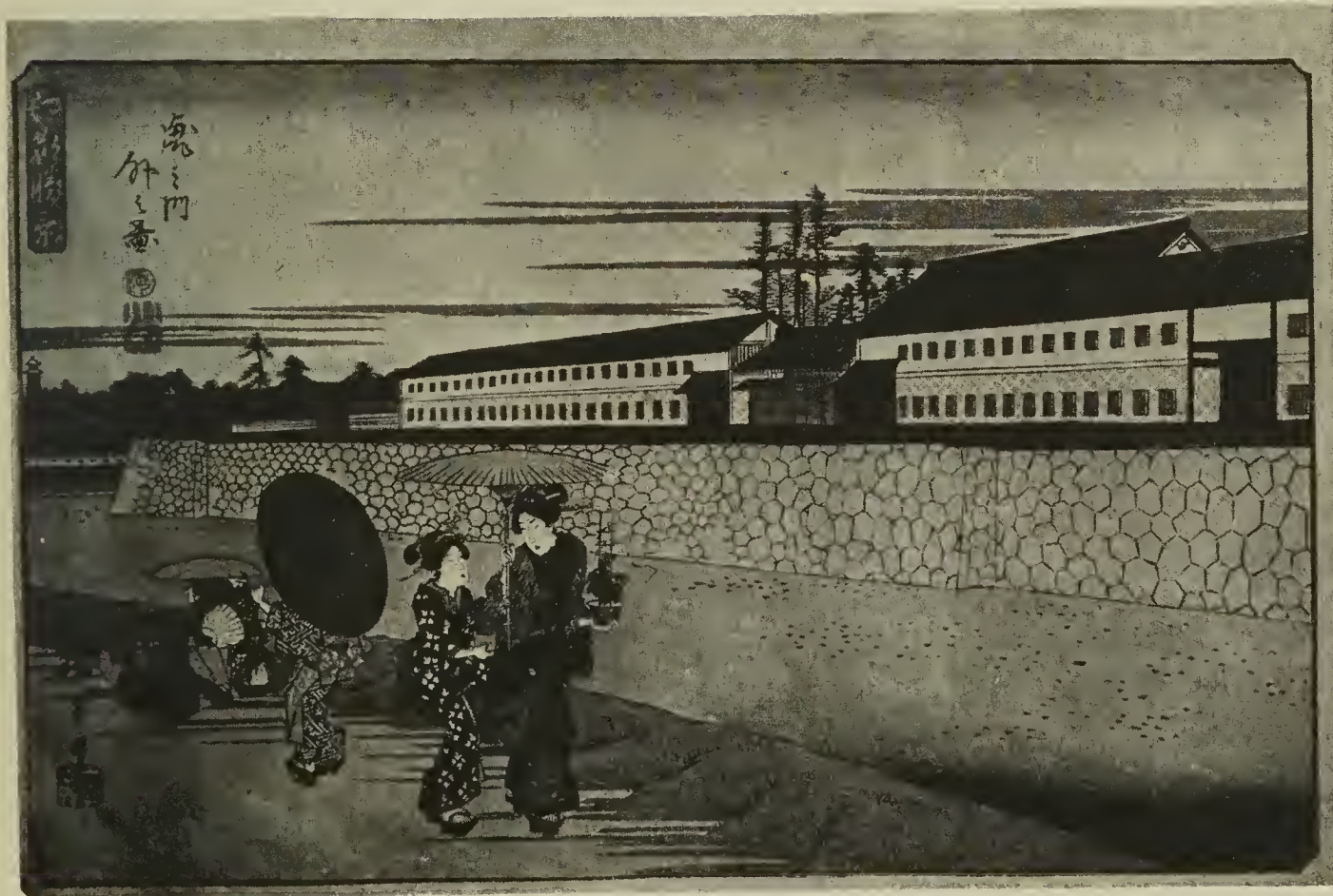
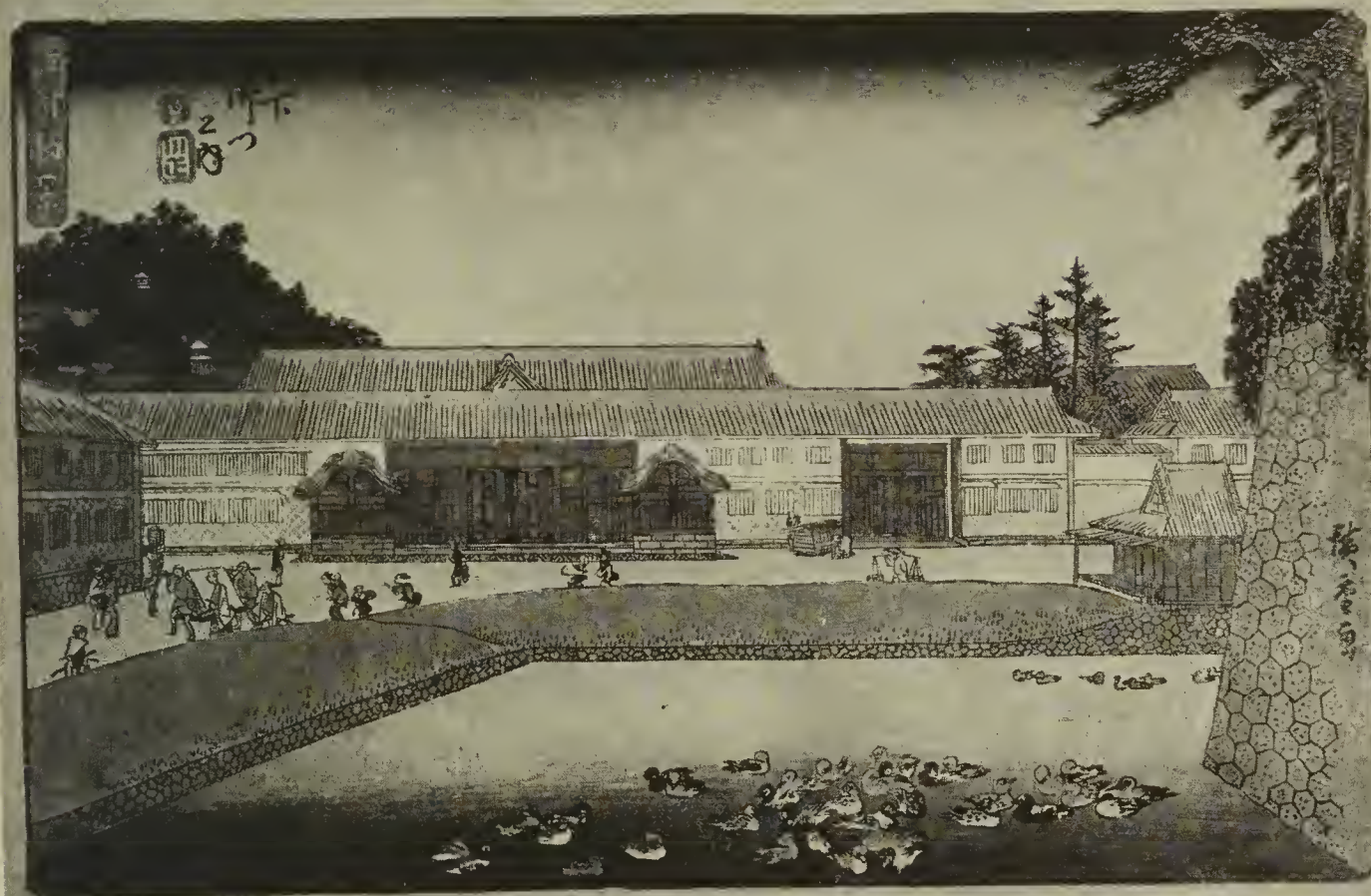
HIROSHIGE

22. YAMASHITA GOMONUCHI

25 ⁰⁰—

Koto Shokei Series. Wide print. A corner of the moat of Yeddo castle, with many ducks on it, and around the broad bank the daimio residences and the large gate of admission; numerous figures walking.

Illustrated



Nos. 22-23: YEDDO CASTLE BY HIROSHIGE

HIROSHIGE—*Continued*

23. TORA-NO-MON

5-00

Koto Shokei Series. Wide print. Ladies returning from shopping, carrying pots of flowers, and a goldfish vendor seated by the wayside, at the edge of the moat of Yeddo castle; beyond the moat the daimio barracks and the red Tora gate.

Illustrated

24. YOROI-NO-WATASHI

6-00

Koto Shokei Series. Wide print. Yoroi ferry with passenger and cargo boats, and on the farther side daimio residences and a tall watch tower.

Illustrated

25. NAKASU

7-00

Koto Shokei Series. Wide print, showing a stretch of the Sumida river between the Ryogoku and Ohashi bridges, with a low green island in the middle, in the foreground a junk under way laden with bales of rice and on the farther side a long line of daimio barracks.

Illustrated

HIROSHIGE

OHMI HAKKEI, or "EIGHT VIEWS ON LAKE BIWA" (three prints)

26. ISHIYAMA AKI-NO-TSUKI ON BIWA LAKE

10-00

Temples in the high rocky foreground and sail on the distant lake, in the light of the full autumn moon.

27. YABASE-NO-KIHAN ON BIWA LAKE

7-00

"Welcome boats" or homeward-bound craft under full sail, approaching Yabase village, lying in the pines at the base of green hills.

28. HIRA-NO-BOSETSU ON BIWA LAKE

11-00

Hira beneath the snows, on the border of the lake, with lone wayfarers plodding a winding way at dusk.



Nos. 24-25: KOTO SHOKEI SERIES BY HIROSHIGE

HIROSHIGE

TOTO MEISHO, OR "FAMOUS VIEWS IN THE EASTERN CAPITAL"
(Yeddo)

29. MATSUCHIYAMA

6. ⁰⁰

Wide print. In the right foreground Matsuchiyama temple at the head of Imado bridge, which people are crossing, and on the far side of the Sumida river Mukojima; scene after a rain.

30. IMADO

6. ⁰⁰

Wide print, presenting in the foreground tile makers of Imado and their kiln fires, and on the opposite side of the Sumida river the Mukojima bank in an array of cherry blossoms.

31. SHOHEIZAKA

7. ⁰⁰

Wide print, with a representation of the Shohei hill and Ocha-no-Midzu canal, in which are seen a cargo boat and pleasure boat, while along its nearer bank are fishers and travelers, including a samurai with attendant bowmen. In the distance Mount Fuji above banks of mist.

32. ZOJOJI

18. ⁰⁰

Wide print, picturing in soft colors the Zojoji temple, in a snowstorm; the surrounding pine trees black save where the white fall coats their tops and lingers on the windward sides of their trunks.

33. SUMIDA TSUTSUMI

8. ⁰⁰

Wide print. Cherry trees in blossom on a broad bank of the Sumida river, and pine trees standing at a temple gate in the centre of the foreground; on broad paths people walking with umbrellas in a shower.

34. MUKOJIMA

8. ⁰⁰

Wide print. In the distance Matsuchiyama temple on the farther side of the Sumida river, viewed across the top of the shrine gate of Mimeguri, at either side of which cherry trees are in blossom and passers-by are admiring them.

HIROSHIGE—*Continued*

FAMOUS VIEWS IN THE EASTERN CAPITAL—*Continued*

35. UYENO.

5- 00
Wide print. Tōyeizan temple in Ueno, Yeddo, with a bridge crossing over the broad way from building to building, and many people walking, and at one side cherry trees in blossom.

36. NIPPON TSUTSUMI

13- 00
Wide print picturing the Yoshiwara road at daybreak, with numerous passers, temporary tea houses, and in the distance the eastern part of the city of Yeddo.

37. TAKANAWA

15- 00
Wide print. Entrance to the city of Yeddo, with many people on the road, and lying at rest in the harbor a large number of junks closely aligned, under the light of the full moon.

HIROSHIGE

FLOWERS AND BIRDS SERIES (all upright narrow prints)

38. SPARROWS

14- 50
Perched and flying, and a blossoming wild camellia, in a light snowfall.

39. CAMELLIA IN BRILLIANT BLOOM

12- 00
Partly covered by a light snow which is still descending, and above it a sparrow on the wing.

40. STANDING CRANE

7- 00
Beside a clump of autumn flowers, the *ominameshi* and clematis.

41. PAIR MANDARIN DUCKS

11- 00
Gaily colored, near bunches of reeds in a stream.

42. CRANE

2- 00
Standing in the shallows of a pond, near a mass of bush clover (*hagi*), in blossom.

43. THE PURPLE IRIS

10- 00
In bloom.

HIROSHIGE

44. AKABANE SUITENGU

6 ⁵⁰ Yeddo Meisho Series. Wide print. The blue canal extends back diagonally from the right foreground to the pagoda-crowned hill, opposite which the tall fire tower appears on the hill at the right; people are loitering or walking on both sides of the stream, and on the farther bank stands the long line of daimio barracks. The season is summer. (Subject similar to that in No. 277—where the season is winter.)

45. RYOGOKU BRIDGE

11 ⁵⁰ Toto Meisho Series. Wide print; known as “the blue print.” The so-called “opening of the river,” with fireworks and illuminations, many boats on the river and crowds on the bridge.

Illustrated

46. MIMEGURI TSUTSUMI

16 ³⁰ Toto Meisho Series. Wide print; a “blue print,” with white and red. Banks of the Sumida river in cherry blossom time, with Imado and Matsuchiyama on the opposite shore.

Illustrated

47. KINRIUZAN ASAKUSA

7 ⁵⁰ Toto Meisho Series. Wide print, presenting the temple of Asakusa, one of the most popular temples in Yeddo, and the great pagoda in the grounds.

Illustrated

48. YUSHIMA TEMMAGU

9 ⁵⁰ Yeddo Meisho Series. Wide print, picturing the temple of Temmagu with its approach of the “hundred steps,” and people ascending and descending, and some small tea houses on the neighboring terrace, one showing a line of red lanterns strung under the eaves.

49. NIPPON TSUTSUMI

6 ⁵⁰ Yeddo Meisho Series. Wide print. On the gay road to Yoshiwara on full moon night, the moon just risen above a broad expanse of brownish roofs.



Nos. 45-46-47: TOTO MEISHO SERIES BY HIROSHIGE

HIROSHIGE—*Continued*

50. NARROW UPRIGHT PRINT

10 20

Toto Meisho Series. Showing a moonlight view of Takanawa, with travelers on the foreground shore and junks lying up in the bay.

51. NARROW UPRIGHT PRINT

10 20

Shiki-Koto Meisho Series. Picturing a snowstorm on the Sumida river, only one edge of which is seen, with a man in a straw coat guiding his raft of logs.

52. NARROW UPRIGHT PRINT

9 20

Shiki-Koto Meisho Series. Picturing a moonlight scene on the Sumida, with a vendor of watermelons in his boat under Ryogoku bridge.

HIROSHIGE

FLOWERS AND BIRDS SERIES (all upright narrow prints)

53. *FUYO* FLOWERS IN BLOOM

25 20

And a bird perching on one of the stems.

54. CHRYSANTHEMUMS

7 20

In red and yellow, green and brown.

55. MONKEY WEARING A RED COAT

12 20

Seated on a tall perch to which he has climbed, under a mass of pink and white cherry blossoms. Good impression.

56. "WEEPING" PEACH TREE

10 20

Drooping, blossoming branches extend into view from the right, the uppermost sweeping across the face of the full moon, and near the lower ones are two swallows flying close together.

57. HAWK

15 20

Headed downward, wings spread, perched momentarily on an elbow of an old pine tree, and seen against the sun.

HIROSHIGE—*Continued*

FLOWERS AND BIRDS SERIES—*Continued*

58. A PHEASANT

32 50

In brilliant plumage, perched on a rock ledge behind which wild chrysanthemums are in bloom.

HIROSHIGE

YEDDO MEISHO SERIES

59. TAKANAWA

7 50

Wide print. Night of the full moon on Yeddo bay, and a lively street of Takanawa crossing the foreground.

60. NIPPONBASHI

5 50

Mitsu-no-Nagame. Wide print. Castle wall and towers seen above the Nippon bridge, which crosses the view in the middle distance, after a snowfall; in the river in the foreground numerous boats and oarsmen.

61. SUMIDAGAWA

5 50

Wide print. The ferry crossing of Hashiba and the forest of Suijin, with several boats in the stream and people on the land; in the distance a raftsman.

62. RYOGOKU BRIDGE

6 50

Wide print. The bridge, which crosses the entire picture, is filled with people, and the river below it with crowded boats, while fireworks illumine the sky, on the night of the "opening of the river."

63. UCHU-NO-HANA, OR "FLOWERS IN THE RAIN"

5 50

Wide print, picturing in the foreground a bank of the Sumida river with cherry trees in blossom, and people passing, in a shower, and across the river the Matsuchi hill and temple.

64. AKABANE SUTENGU

6 50

Wide print. In the foreground women with umbrellas are crossing the Akabane bridge in a rainstorm, and on the farther side of the river are seen the long line of the daimio barracks and the high fire tower rising above them.

HIROSHIGE

ROKUJU-YOSHU MEISHO-ZUKAI, OR "FAMOUS VIEWS OF SIXTY PROVINCES" (eleven prints of the series)

65. KAGA

6 00

Kanazawa in the province of Kaga. One of the "Eight Views of Kanazawa," a small and picturesque island in Lake Renko, with numerous fishing boats with torches in the offing.

66. MUSASHI

7 00

Sumida river and its snow-covered banks, with the famous tea house Yumeiro on the left, near the Imado bridge, and the temple on Matsuchiyama in the right foreground. Pleasure boats are tied up here and there, and over near Mukojima a man is poling a raft.

67. WAKASA

6 00

Fishing boats in Wakasa bay, the nearest one with many men aboard, busily engaged in hauling a net in which crabs and fishes are seen approaching the surface of the water.

68. KII

10 00

Waka-no-ura in the province of Kii, a great winter resort in a beautiful landscape setting, facing the Pacific ocean; five cranes in flight overhead.

69. AWA

16 00

The great whirlpool of Naruto in the province of Awa, with huge waves dashing between the rocks, and a number of *chidori* (sea gulls) flying in the distance.

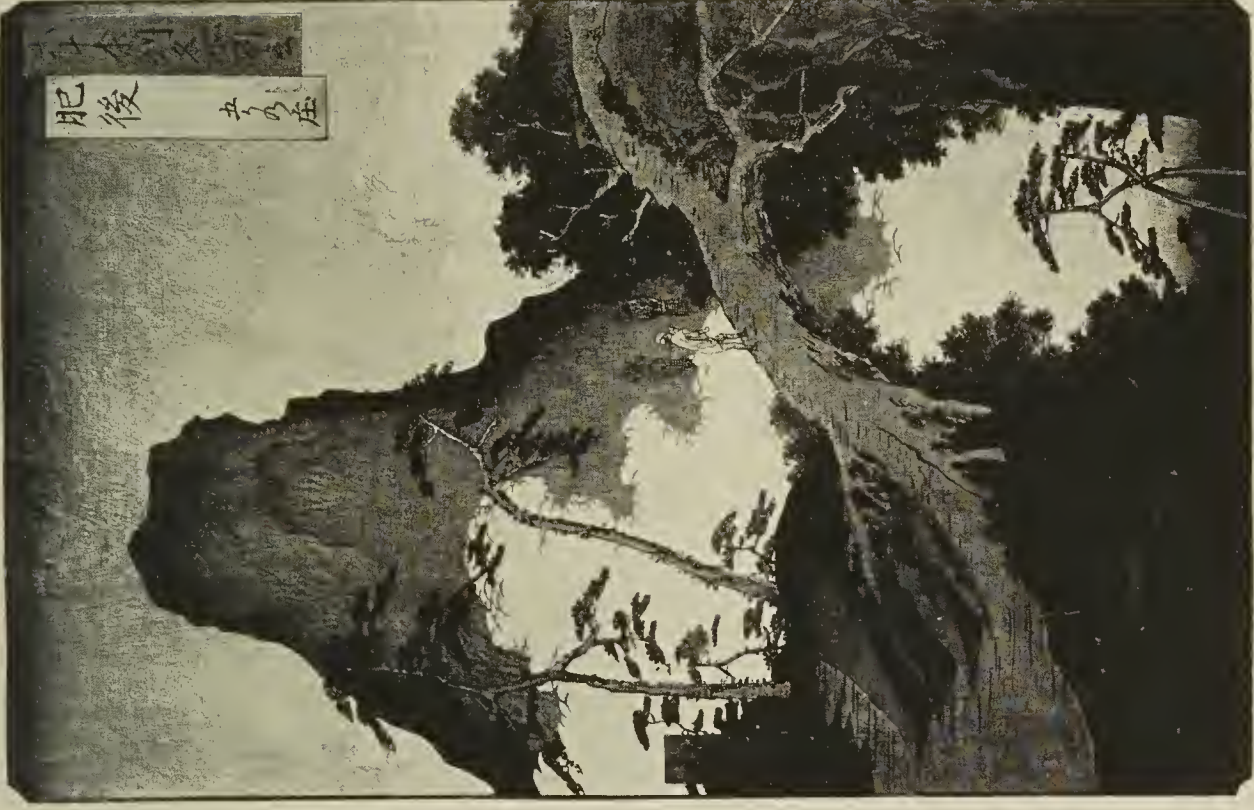
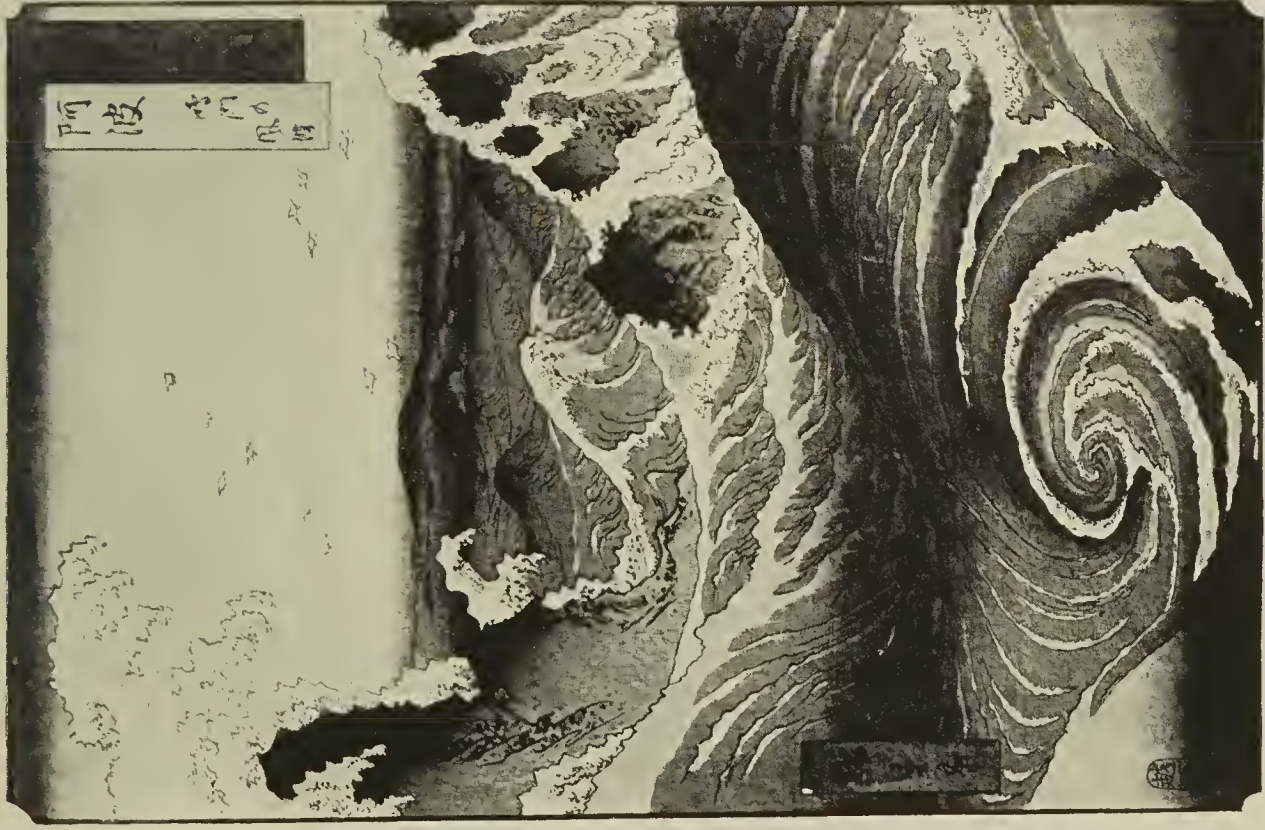
Illustrated

70. HIGO

22 50

Goka-no-Sho in the province of Higo, an "almost forbidden place," from its location in the mountains, with a natural bridge to the village across the "Valley of Thousands of Feet," and a lone peasant crossing the bridge with a shoulder load of fagots. Rare print: good impression.

Illustrated



Nos. 69-70: TWO VIEWS OF FAMOUS VIEWS BY HIROSHIGE

HIROSHIGE—*Continued*

FAMOUS VIEWS OF SIXTY PROVINCES—*Continued*

71. NAGATO

9 00

Harbor of Shimonoseki in the province of Nagato, with numerous sail in the distance, and in the foreground two junks at rest, and two girls being ferried out to visit one of them.

72. SHINANO

14 00

Sarashina, in the province of Shinano. "Tagoto-no-Tsuki," meaning "Reflection of the Moon on Each Rice Field." The rice fields descend step by step a green incline on the right, each showing its separate picture of the full moon which appears over distant mountain tops. A small village appears on the flank of the hill, and a river traverses the valley below.

73. IYO

6 00

Saijo in the province of Iyo, with castle towers overlooking the village, which lies at the foot of green hills on the left, in the shadow of a great mountain and at the border of broad blue waters. In the right foreground the tall mast of a junk with sail partly furled.

74. AMANO-HASHIDATE

6 00

A narrow neck of land connecting greater parts, stretching across the sea in the province of Tango; known as "The Bridge of Heaven," and supporting great pine trees that have been growing for centuries.

75. MIMASAKU

5 00

Yamabushi-Dani in the province of Mimasaku, in a heavy rainstorm accompanied by a strong wind; a traveler's hat has blown high in the air, and a raftsman is working hard guiding his band of logs in a blue stream, near a tall brown rock.

HIROSHIGE

MARUSEI TOKAIDO SERIES

76. HAKONE PATH ON THE TOKAIDO

6 00
—

In the foreground two sturdy, leaning pine trees with wide-spreading branches, and on the left a traveler in a sedan chair being borne up the path by coolies, other coolies carrying flaming torches and the traveler's luggage.

77. KAMBARA ON THE TOKAIDO

5 00
—

Ferryboats filled with passengers in brightly colored apparel are traversing the blue Fujikawa in the foreground, at the foot of green mountains; across a valley Mount Fuji is seen white in the distance.

78. FUCHU ON THE TOKAIDO

10 00
—

Arrival of travelers, two on horseback and one in a sedan chair, at an hotel in the evening.

79. OKABE ON THE TOKAIDO

6

00
—

Wayfarers on foot toiling up the Utsunoyama path on Utsu mountain.

80. FUJIYEDA ON THE TOKAIDO

5 00
—

In the distance the castle towers rise above the tree-tops of a hillside, seen between the trunks of two great pine trees of the middleground, near which coolies and a horse are passing in a heavy rainstorm.

81. SHIMADA ON THE TOKAIDO

5 00
—

A company of travelers borne across the Oh-i river by coolies, some in sedan chairs and others on the coolies' backs.

82. MAISAKA ON THE TOKAIDO

5 00
—

On a foreground shore coolies are busy loading boats which have come into an inlet, and out on the bay two junks are seen with sails up.

HIROSHIGE—*Continued*

MARUSEI TOKAIDO SERIES—*Continued*

83. NUMADZU ON THE TOKAIDO

11⁰⁰
Rising high above a mountainous background the snow-capped peak of Fujiyama; in the right middle distance the castle and town of Numadzu and a wooded park, and in the foreground farmers tilling the soil.

Illustrated

84. HARA ON THE TOKAIDO

35⁰⁰
In the foreground travelers are making their way along the pine bordered road, beyond which a frozen field intervenes before a range of green rolling hills. Beyond the hills are blue mountains over which Fuji towers, its broad flanks covered with snow and ice.

Illustrated

85. ARAI ON THE TOKAIDO

5⁰⁰
The barrier at the landing place of Arai harbor, with travelers passing, and far out on the water a long line of boats under sail; in the distance the broad cone of Fuji white against the horizon.

86. ISHIYAKUSHI ON THE TOKAIDO

8⁰⁰
Morning, with travelers about to start from before the hotels on their day's journey, and coolies getting ready for their work.

87. SHONO ON THE TOKAIDO

8⁰⁰
In the distance a small village at the edge of a pine grove, in winter, and in the foreground coolies warming themselves at a brush fire they have built by the roadside.

88. SAKANOSHITA ON THE TOKAIDO

7⁰⁰
Pilgrims in a path at the foot of green mountain slopes, two of the women admiring the view of the mountain-side across a rapid stream.



Nos. 83-84: TWO OF THE MARUSEI TOKAIDO SERIES BY HIROSHIGE

HIROSHIGE—*Continued*

MARUSEI TOKAIDO SERIES—*Continued*

89. MARIKO ON THE TOKAIDO

3 / 00
The village among the hills under a heavy blanket of snow, with villagers struggling through the drifts and tall pines rising dark against the white covering. Snow still falling.

Illustrated

90. KUWANA ON THE TOKAIDO

40 00
Close in the foreground a ferryboat under sail, well filled with people, sweeps across the blue water of Kuwana harbor toward the great gray walls of the castle, which appear in the background on the right.

Illustrated

HIROSHIGE

MEISHO YEDDO HYAKKEI, OR "HUNDRED VIEWS OF YEDDO"
(fourteen prints)

91. KANDAGAWA CANAL

7 00
The canal lies deep between mounded green banks, and laden boats lie up at the right beyond the rail of the Shohei bridge which crosses the foreground. In the middleground toward the right travelers mount a broad way along the walls of the Seido University of the Tokugawa period, in the rain.

92. SAKURAI-NO-WATASHI

13 00
Ferry of Sakurai on the upper Sumida, with three white heron stalking in the bordering reeds and two others flying toward them; in the distance Mount Tsukuba in a mist.

93. NIPPON SUWA-NO-DAI

16 00
The high table-land of Suwa-no-Dai in Nippon with numerous people enjoying a picnic in cherry blossom time at the foot of a pair of tall cryptomeria, and overlooking a broad landscape bounded by distant mountains. A rare specimen; good impression.



Nos. 89-90: TWO OF THE MARUSEI TOKAIDO SERIES BY HIROSHIGE

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

94. YUSHIMA-TENJINZAKA

10 ⁵⁰—
Bird's-eye view of Uyeno Park under its winter covering of snow, including Shinobadzu pond and its Temple Island, looking down from the Tenjin shrine in the foreground.

95. MAMA-NO-MOMIJI

9 ⁵⁰—
The shrine of Tekona and its gardens viewed from the mouth of a gorge, over the tops of trees in shadow and beneath crossed branches of two maple trees projecting over the gorge. In the distance Mount Tsukuba.

96. MITSUMATA

13 ⁵⁰—
Juncture of three branches of the Sumida river, with numerous cargo boats propelled by sail and hand power, people walking on a far bank and Fujiyama rising against the distant horizon.

97. TORINOMACHI

26 ⁵⁰—
In the middle distance the great procession to Torinomachi, viewed from a foreground balcony where a white cat sits in comfortable dignity on a window ledge, gazing out over the view of Asakusa Tambo.

98. AOIZAKA

9 ⁵⁰—
Night scene in a hilly street of Aoizaka, along a stream, with the Tameike waterfall on the right, under a crescent moon and many stars. Far up the street a lady and a samurai and attendants with lanterns, nearer by hot noodle vendors passing, and in the foreground two nearly nude runners with lanterns.

99. NIPPONBASHI

7 ⁵⁰—
The great wooden arched bridge in the centre of the city of Yeddo, called the "Bridge of Nippon," alive with passers as is the river below with boats; in the right foreground the fish market. In the distance the famous castle walls and towers seen beyond a mist, and afar off snow-capped Fujiyama.

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

100. KWAKUCHU-SHINONOME

6⁰⁰—

Entrance of the gay section of Yeddo at dawn, with blossoming cherry trees in the foreground and a number of slow-moving figures in the highway.

101. AKIBA-NO-KEIDAI

13⁰⁰—

Maple garden of the Akiba shrine and its pond, the foliage turned to autumn red and the trees delicately reflected in the water. In the foreground an artist, probably Hiroshige himself, sketching the scene from the corner of an open rest house.

102. SHIBAURA

7⁰⁰—

A scene at Shibaura with a corner of the palace gardens, from Yeddo bay, with junks and sampans on the blue water and *miyakodori* (sea gulls) flying over it.

103. BIKUNIBASHI

10⁰⁰—

Bikuni bridge and wayfarers, near the great stone wall of the castle and sheltering pine trees, under a heavy fall of snow which still continues. In the distance a fire tower, and in the left foreground a sign announcing the sale of wild boar meat, "Yamakujiira."

104. SARUWAKACHO

9⁰⁰—

Lively street scene on full-moon night in the theatre and tea-house district of Saruwakacho, and people enjoying themselves at tea-house entertainment after the play. Recognized as one of the great studies of moonlight shadows.

HIROSHIGE

105. WIDE PRINT

14⁰⁰—

Yoshitsune Ichidaiki Series. Representing Yoshitsune and his army scaling the steep cliff at Hiyodorigoye, to attack the enemy.

HIROSHIGE—*Continued*

106. WIDE PRINT

8 20

Yoshitsune Ichidaiki Series. With a presentation of the great General Yoshitsune and his forces making a night attack on the enemy near Mikusayama. Yoshitsune appears on horseback in the centre of his army.

107. CHUSHINGURA: "THE FORTY-SEVEN RONIN"

7 20

Wide print, showing the Ronin in their firemen's costume of black and white crossing the Ryogoku bridge over the Sumida river after the successful accomplishment of their revenge, ploughing through the deep snow to a boat in the foreground where two of their comrades in varicolored attire await them.

108. WIDE PRINT

6 20

Naniwa-Meisho-Zukai Series. Picturing a busy scene at the great fish market of Osaka, with many figures and lively action.

109. WIDE PRINT

7 20

Kanazawa Hakkei Series. Showing a fishing party in boats in the foreground, before a small fishing village nestling at the foot of a hill.

Illustrated

110. WIDE PRINT

1 15 20

Honcho-Meisho Series. Its subject "Soshu Hichirigahama," or the famous "Seven Mile Beach" in the province of Soshu, with figures in the foreground and waves curling in; in the middle distance the rocky and wooded isle of Enoshima, with sail at either side, and white Fuji far off against the horizon. Rarely found.

Illustrated

111. WIDE PRINT

15 20

One of the artist's Fish Series. Picturing an *amadai* (in a rose pink), and a *kaidzu* (mottled in blue, black and yellowish-gray), in swimming attitudes, and at one side a branch of *wasabi* (horse-radish) in dark green.



Nos. 109-110: FISHING PARTY AND "SEVEN MILE BEACH"
 BY HIROSHIGE

HIROSHIGE—*Continued*

112. SUSAKI-HATSU-HINODE

8⁰⁰

Yeddo-Komei-Kaitei-Zukushi Series. Wide print, representing three ladies in winter garments of soft colors, on the snow-covered beach of Yeddo bay, where they have come to watch the sunrise on New Year morning. Two other persons gaze at the rising orb from a neighboring balcony.

Illustrated

113. KAMEIDO URAMON

18⁰⁰

Yeddo-Komei-Kaitei-Zukushi Series. Wide print, presenting two ladies in winter attire and carrying umbrellas, in the foreground, with other figures at either hand, before the rear gate of the temple of Kameido, which appears in a reddish tan color in the background on the right, while a tea house in black stands on the left, the whole under a heavy fall of snow which is still descending.

Illustrated

114. TRIPTYCH

12⁰⁰

Sodegaura on Yeddo bay, with the full moon just risen above horizon mists, and three geisha overlooking the scene from an open balcony. Coolies and passers-by in the foreground, and many junks at rest out in the stream.

115. TRIPTYCH

9⁰⁰

Ferry over the Rokugo river on the Tokaido, with two boats in the foreground, three girls in each, and in the distance a junk under sail; Fuji far away on the horizon.

116. TRIPTYCH

11⁰⁰

Three young women, one in brilliant attire, walking in the cool of the evening on the bank of the Sumida river, under a weeping willow tree in the light of the full moon; many pleasure craft on the water, and at the left the Ryogoku bridge.

HIROSHIGE—*Continued*

117. TRIPTYCH

32 ⁵⁰

The great festival day of the temple on Enoshima Island, which occupies the middle distance, with junks under sail in the offing, and a large procession of ladies with parasols approaching from either side on the foreground mainland shore and passing out along the narrow neck that leads to the island.

118. WIDE PRINT

17 ⁵⁰

One of the artist's Fish Series. Showing a group of four *ayu*—the brook trout—swimming.

119. KAKEMONO-YE

25 ⁵⁰

Full-length figure of a girl in brilliant garments, composing a poem under a cherry tree in blossom.

YEIZAN

120. VERTICAL PRINT

22 ⁵⁰

A geisha in black dress and brilliant obi, walking in the snow, under a large umbrella.

KUNIYOSHI

121. VERTICAL PRINT

17 ⁵⁰

From the "Famous Hundred Poems." Guardians of the royal palace, on watch at midnight, about a fire at the foot of a great tree. Excellent impression.

Illustrated

122. VERTICAL PRINT

17 ⁵⁰

From the "Famous Hundred Poems." Lonely old man, carrying his lantern, on a visit to an aged pine tree on a gloomy, rainy night.

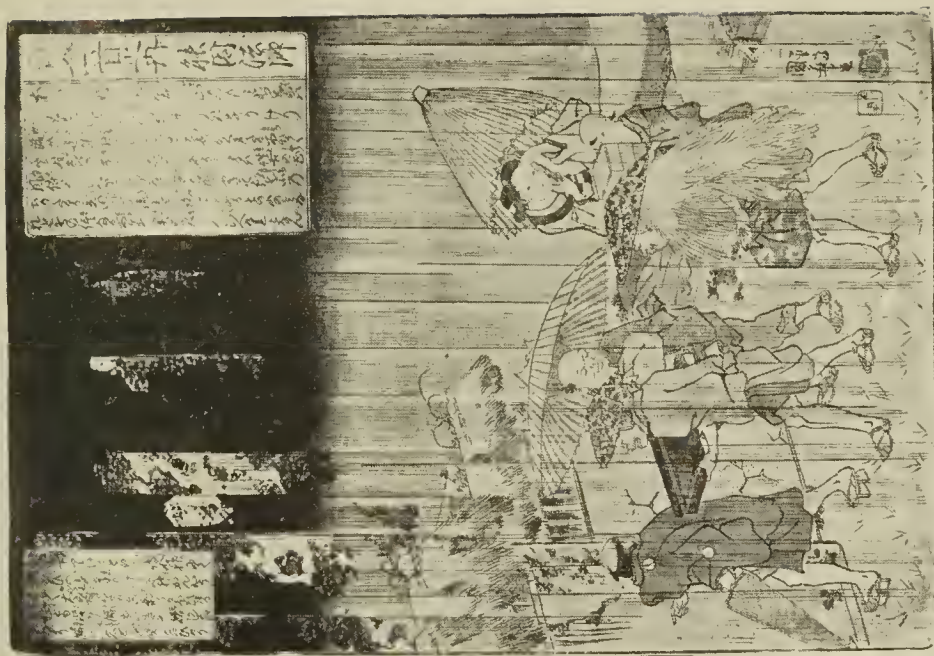
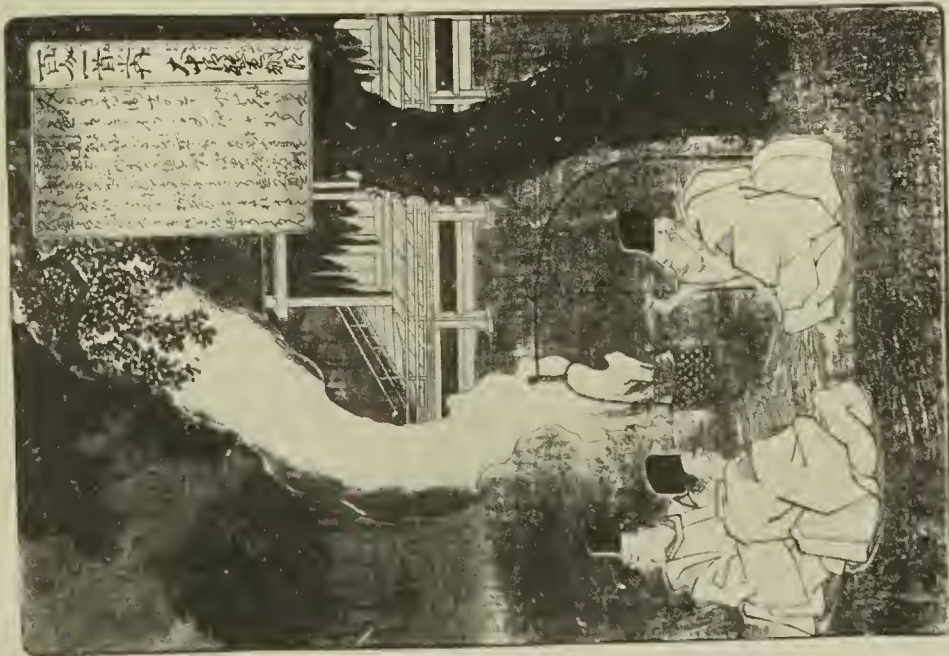
Illustrated

123. VERTICAL PRINT

5 ⁵⁰

From the "Famous Hundred Poems." Farmers hastening to the temple to give thanks for a heavy rainfall in a dry summer.

Illustrated



Nos. 121-122-123: THREE OF THE FAMOUS HUNDRED POEMS SERIES BY HIROSHIGE

KUNIYOSHI—*Continued*

124. VERTICAL PRINT

11 20

From the "Famous Hundred Poems." A fisherman who has come out to his pound is happy at the success of his catch. The handling of the landscape in the distance is extremely interesting.

125. WIDE PRINT

10 20

Kanadehon Chushingura. Mother and daughter traveling a mountain path along the edge of the sea, and admiring Fujiyama in the distance across the water.

126. NICHIREN ICHIDAiki

20 20

Horizontal print, pictorializing the great incident in the history of the great priest Nichiren, when on being conveyed to his island imprisonment he caused words to appear on the turbulent waves and stilled the storm, to the wonderment and increased devotion of his guards.

127. HORIZONTAL PRINT

12 20

From the Toto Meisho Series, picturing tile baking at Imado, the treatment showing much Dutch influence.

128. HORIZONTAL PRINT

9 20

Toto Meisho Series. Yanagibashi, showing a geisha accompanied by her attendant, at night, and bidding him "Watch the dogs!", three of which are snarling after her and making her afraid.

129. HORIZONTAL PRINT

45 20

Eel catchers in an upper affluent of the Sumida river, known as Miyatogawa.

KUNIMASA

130. REGULAR SIZE UPRIGHT PRINT

15 20

Head and shoulders portrait of an actor.

KUNISADA

131. WIDE PRINT

12 50 Showing women divers after *awabi* shells in the Inland Sea, off Se-shu, and men in boats receiving the shells.

132. REGULAR SIZE UPRIGHT PRINT

17 50 An actor representing the great General Kajiwara Genda, his costume in the design of gorgeous armor.

TOYOKUNI

133. HORIZONTAL PRINT

17 00 Meisho Hakkei Series. Miho pine forest and the peninsula, from Sei-Kenji, with the village of Hara in the foreground and shipping in the harbor and in the offing.

134. HORIZONTAL PRINT

9 00 Meisho Hakkei Series. In the centre Enoshima Island rising from placid waters, which in the foreground roll up a low beach of the mainland in great, slow, cresting waves. Figures are seen on the beach, including children at play, and other persons are observed walking over the sandy stretch of land to the island, while in the distance are many sail and far away at the right mounts the white cone of Fuji.

135. SMALL UPRIGHT PRINT

45 00 Showing an actor as a woman, standing, holding a lantern back of her hip.

136. LONG NARROW PRINT

7 50 In which a young man in gray is shown lifting a young woman in grayish-purple and yellow, that she may get her shuttlecock from a bamboo tree.

137. UPRIGHT PRINT

12 50 Kacho-Chaya. Picturing two young ladies enjoying a zoological garden, a small attendant before them offering tea.

TOYOKUNI—*Continued*

138. UPRIGHT PRINT

15 00

Picturing two young women washing clothes in a stream and bleaching them on the bank.

139. UPRIGHT PRINT

5 00

Showing two actors, Nakayama Tomesaburo as a woman, *Asagawo*, and Ichikawa Komazo as a man, *Yuri-no-Hachiro*, with raised sword.

140. TRIPTYCH

15 00

Varied groupings of actors, in character, under the shelter of a great tree in a rain storm.

141. TRIPTYCH

15 50

Women and children, indoors and outdoors, watching a company of men who are playing musical instruments.

142. TRIPTYCH

15 00

A young nobleman on his way to make an official visit, accompanied by male and female attendants.

KEISAI

143. WIDE PRINT

27 50

Representing a carp in sinuous, life-like motion, among grasses in a stream. Signed Keisai, with seal Ippit-suan, and a second seal, Keisai, lower down.

144. WIDE PRINT

5 00

One of the Yeddo Hakkei, or "Eight Views of Yeddo" Series, picturing a stretch of the Sumida river, both banks appearing, with Fuji in the distance, boats, buildings and birds, and on a path in the foreground figures and a pack horse. In brilliant color.

KEISAI

KISOKAIDO SERIES

145. ITABASHI

7 50

Itabashi station on the Kisokaido, with travelers in the hotel quarter, and coolies and horse resting at the foot of a great double-trunked tree. Brilliant, atmospheric coloring.

146. WARABI

17 50

Picturing a ferryboat carrying several passengers and a horse across the Toda river, near Warabi station on the Kisokaido, with other travelers and horses on the farther side and heron on the wing overhead.

147. OMIYA

5 00

Showing a traveler in a sedan chair borne on the shoulders of coolies, at Omiya station on the Kisokaido, and a farmer and his small boy hastening homeward from the fields. In the distance Mount Fuji, under its snow-cap, seen between two blossoming cherry trees.

148. FUKAYA

12 00

In the foreground and at the left, lively young women in and about the Fukaya station on the Kisokaido, at early evening; in the distance, figures in silhouette, one with a lantern.

149. KUTSUKAKE

7 00

Picturing coolies with beasts of burden heavily laden, making slow way in a wind-driven rain, at Hiratsuka Hara, near Kutsukake station on the Kisokaido.

150. ASAMAYAMA

5 00

From Oiwake station on the Kisokaido. A coolie leading a burdened horse, and other coolies carrying heavy loads, are passing across the foreground, under the dominant peaks which rise high in the right distance.

151. KONOSU

10 00

On the Kisokaido. Showing travelers on a grassy way in the foreground, and in the distance snow-covered Fuji rising against a deep blue sky.

KEISAI—*Continued*

KISOKAIDO SERIES—*Continued*

152. INAGAWA BRIDGE

11 80

At Nojiri station on the Kisokaido. The high bridge over the Inagawa river appears in a warm reddish brown in the distance, extending between rich green banks over the blue and white rapids, and travelers are crossing it.

153. UNUMA

6 80

On the Kisokaido. In the foreground castle walls and a moat bridge, on the bank of a river, overlooked by a tall tower. In the distance, beyond the stream, the high peaks of the Inuyama.

KEISAI

154. KAKEMONO-YE

7 80

A carp ascending a waterfall; in pale and deep green, deep blue and a soft golden-yellow—a small area of buff background appearing over the slope of the falls.

HOKUJU

155. WIDE PRINT

8 80

Picturing Kuju-Kuri, a noted fishing place in the province of Kadzusa, with great activity among the fishermen.

HOKUSAI

156. SMALL UPRIGHT-OBLONG PRINT

6 80

In two shades of blue on white, showing an old man washing potatoes in a tub, on the rim of which he stands, and gazes at the full moon while he works.

HOKUSAI—*Continued*

157. SMALL UPRIGHT-OBLONG PRINT

18⁰⁰—

In two shades of blue on white picturing two sparrows fighting in the air, above a cluster of morning-glories.

158. SMALL UPRIGHT-OBLONG PRINT

22⁰⁰—

In soft brown, green and faint rose, on white, representing the Java sparrow perched on a graceful branch of a blossoming magnolia tree.

HOKUSAI

“WATERFALLS” (the Series complete in eight prints)

159. “KIYO-TAKI”

18⁰⁰—

Or the pure cascade, at the shrine of Kwannon in the village of Sakanoshita, on the Tokaido.

160. “KIRIFURI-NO-TAKI”

32⁵⁰—

Or the falling mist, in the Kurokami Mountains in the province of Shimotsuke.

161. “AWOIGAOKA-NO-TAKI”

13⁵⁰—

The fall from a lotus lake to a moat around the castle, in the city of Yeddo.

162. “ROBEN-NO-TAKI”

17⁵⁰—

Named after the priest Roben, in the Oyama, province of Soshu.

163. “YORO-NO-TAKI”

16⁵⁰—

“Supporting the Aged” falls, in the province of Mino.

HOKUSAI—*Continued*

“WATERFALLS”—*Continued*

164. “ONO-NO-TAKI”

65 00 After the name of the place, on the Kisokaido.

Illustrated

165. “YOSHITSUNE UMA-ARAI-NO-TAKI”

30 00 Or the “Horse Washing Falls,” named for the great warrior Yoshitsune, who washed his horse here as he passed, in the mountains of Yoshino, province of Yamato.

Illustrated

166. “AMIDA-GA-TAKI”

25 00 The Amida or Buddha Falls, on the Kisoji, in the interior of the province of Kiso.

Illustrated

HOKUSAI

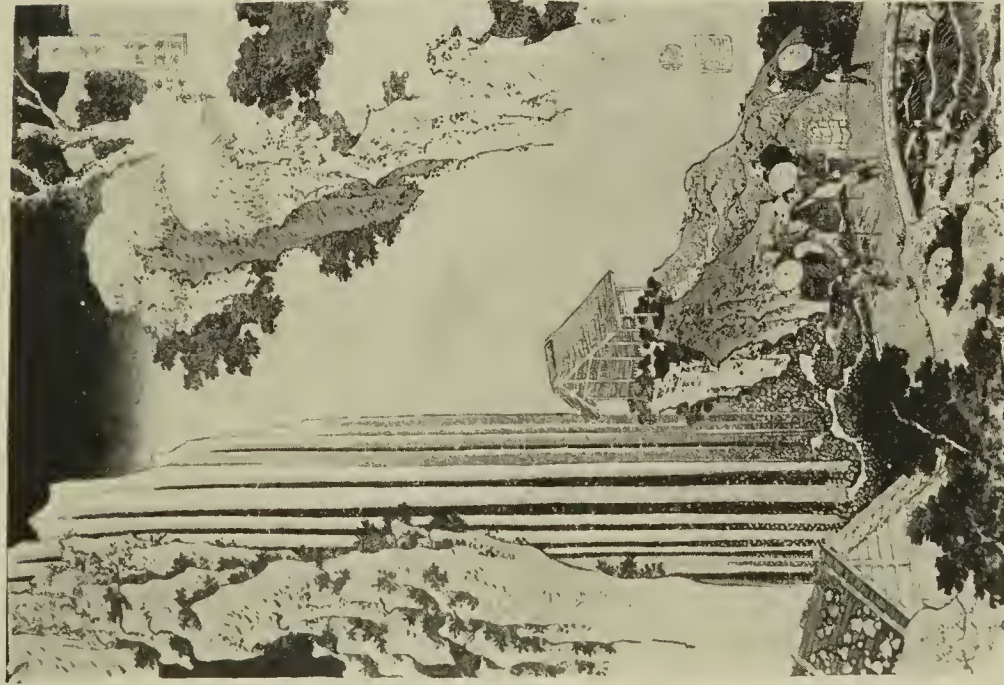
EIGHT OF THE FAMOUS SERIES OF THIRTY-SIX VIEWS OF FUJI-YAMA, ENTITLED: “FUGAKU SANJU-ROKKEI”; ALL
SIGNED *Maye-no Hokusai Iitsu fude*

167. FUJIYAMA

35 00 From Kanaya on the Tokaido, with a procession of daimio borne upon the shoulders of their attendants across the Oh-i river, in the foreground, the nobles' luggage being similarly ferried over by numbers of coolies. An excellent impression.

168. FUJIYAMA

27 00 From Gotenyama Shinagawa on the Tokaido near Yeddo. In the foreground merrymakers under the cherry blossoms, looking out upon Yeddo bay. In very fine condition.



Nos. 164-165-166: THREE OF THE "WATERFALLS" SERIES BY HOKUSAI

HOKUSAI—*Continued*

THIRTY-SIX VIEWS OF FUJIYAMA—*Continued*

169. FUJIYAMA

12 ⁵⁰ —

From the Totomi Mountains, seen through a trestle supporting a huge log on which sawyers are at work in the foreground, while a comrade sharpens his saw beneath.

170. FUJIYAMA

19 ⁵⁰ —

From Sekiya-no-Sato on the bank of the Sumida river near Yeddo; in the foreground three horsemen galloping against a strong wind.

171. FUJIYAMA

17 ⁵⁰ —

From Tsukuda-Jima, an island at the mouth of the Sumida river, with numerous cargo boats in the surrounding waters.

Illustrated

172. FUJIYAMA

25 ⁵⁰ —

From Yejiri, on the Tokaido along the seashore of Tago-no-Ura, where people are busy gathering salt; off-shore in the foreground two fishing boats, propelled by oars.

Illustrated

173. FUJIYAMA

25 ⁵⁰ —

From Ono-Shinden, province of Suruga; passing across the foreground are farmers accompanying oxen laden with large bundles of dried reeds.

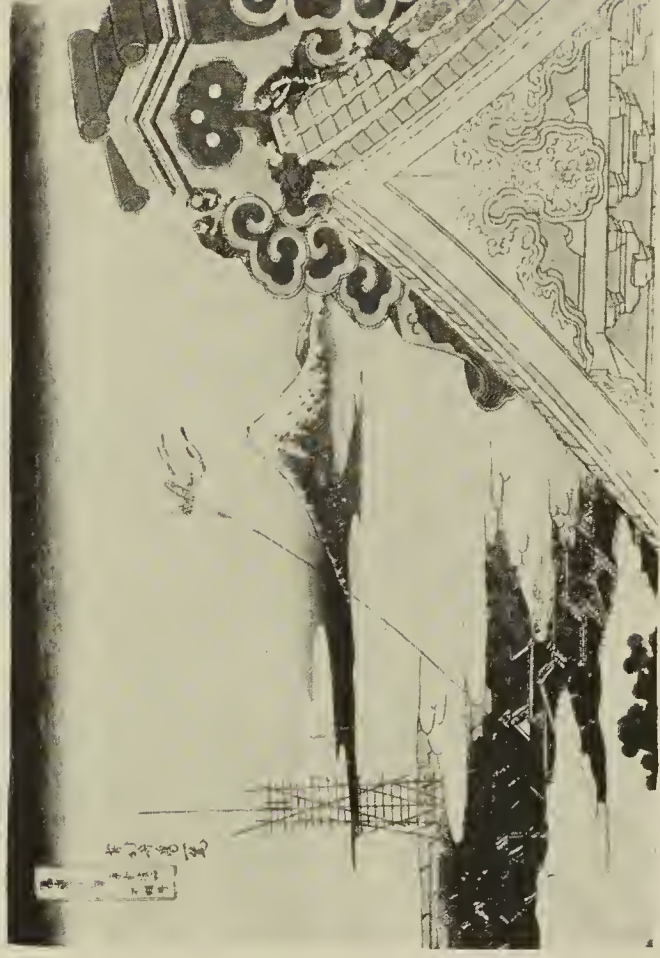
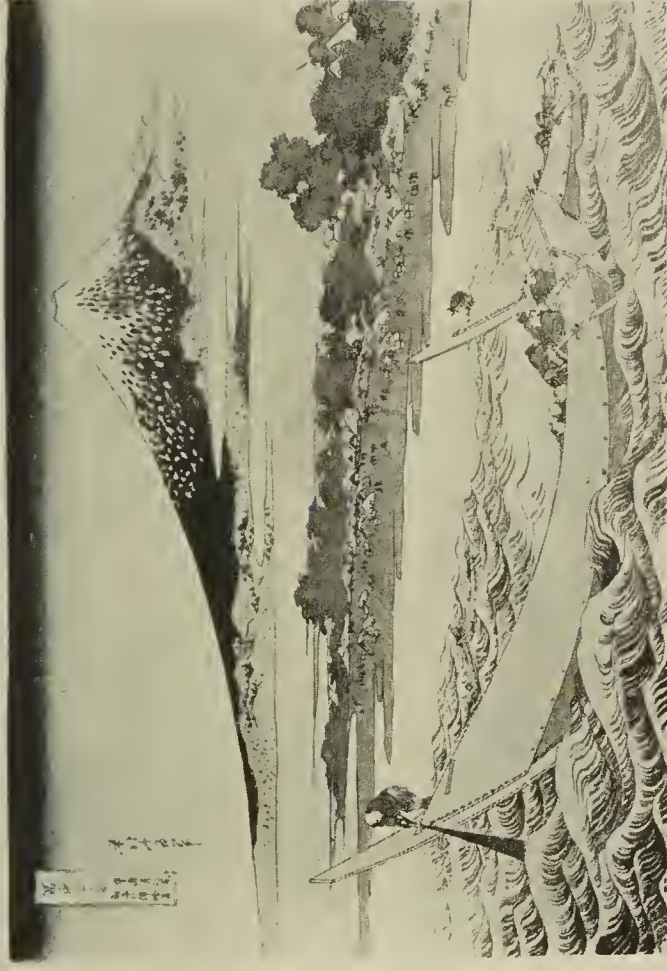
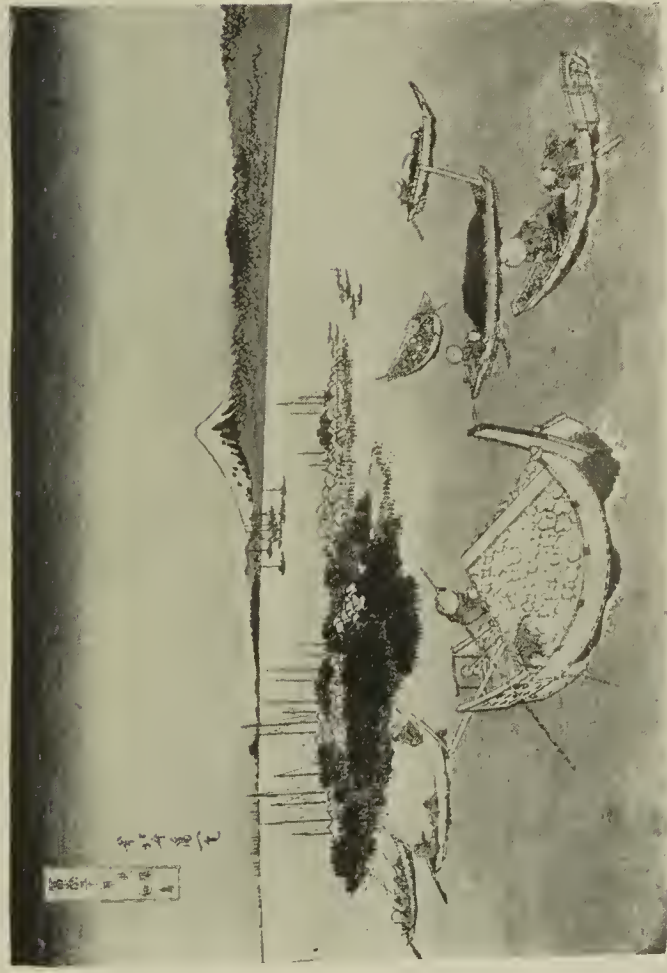
Illustrated

174. FUJIYAMA

17 ⁵⁰ —

From Honganji Asakusa in Yeddo, the Buddhist temple of the Monto sect, with workmen repairing the tile roof of a gable of the temple.

Illustrated



Nos. 171-172-173-174: FOUR OF THE FAMOUS THIRTY-SIX VIEWS OF FUJIYAMA BY HOKUSAI

TOYOHARU

175. MEGANE-E, OR PERSPECTIVE PRINT

7 50

Wide. Seven happy gods variously enjoying themselves in their palace by the sea. In rich, warm color.

176. MEGANE-E, OR PERSPECTIVE PRINT

15 50

Wide. Great war scene on sea and land, and the destruction of Hei-ke in the battle of Dan-no-Ura.

177. MEGANE-E, OR PERSPECTIVE PRINT

12 53

Wide. Yeddo Hakkei or Eight Views of Yeddo, in warm and brilliant coloring.

178. MEGANE-E, OR PERSPECTIVE PRINT

7 50

Wide. Landscape of Shinobazu pond and its environs, looking over Ueno park on the right and including the island shrine; many people in the foreground.

SHUNKO

179. ACTOR PRINT

7 50

Picturing a nobleman with a long love letter in one hand and a fan in the other.

180. ACTOR PRINT

7 50

Representing a merchant of high standing, unrolling a kakemono.

181. NARROW UPRIGHT PRINT

15 50

An actor as a lady, standing under a tree, in graceful pose.

182. NARROW UPRIGHT PRINT

5 50

An actor in the character of a peasant girl in a classical dance, carrying a basket of evergreens on her head.

183. ACTOR PRINT

12 50

Of a standing nobleman, one sword in hand and the other slung at his belt.

SHUNKO—*Continued*

184. ACTOR PRINT

15⁵⁰ — Of a samurai ready to fight, in the act of drawing his sword.

185. ACTOR PRINT

15⁰⁰ — Of a fighting man, sword in hand, its scabbard on the ground at his feet.

186. ACTOR PRINT

20⁰⁰ — Picturing a monk standing near a great bell.

187. ACTOR PRINT

17⁵⁰ — Representing a young girl carrying a wooden pail, walking near a fence.

188. ACTOR PRINT

7⁵⁰ — Representing a girl in a white dress.

CHŌKI

189. LONG SLENDER PRINT

6⁰⁰ — Showing a young woman seated, her pet dog in her arms, and a friend standing talking with her.

SHUNMAN:

190. UPRIGHT PRINT

13⁰⁰ — Interior and balcony of a tea house; on the balcony a young woman standing, in a white kimono adorned in bamboo pattern, talking with a seated elder woman within, while another older woman leans over the balcony railing admiring the scenery across a river.

MASUNOBU

191. LONG SLENDER PRINT

12⁵⁰ — With popular theme, picturing a young woman with parachute jumping from a temple parapet, in a test of fortune, a young gentleman passing below.

MASUNOBU—*Continued*

192. LONG NARROW PRINT

15⁰⁰

Representing a pleasure scene in an iris pond, a young man comfortably seated in an orange colored boat which a tall girl in pink is leisurely poling with a slender stalk of bamboo.

SHUNSEN

193. VERTICAL PRINT

5⁰⁰

Regular size. In the background the interior of a dry-goods shop, with numerous figures; in front of it appear a mother and daughter, accompanied by their maid, shopping.

YEIRI

194. LONG NARROW PRINT

7⁵⁰

The portrait of Someno-suke, a beauty of the Yoshiwara, with her little attendant.

YEISHO

195. LONG NARROW PRINT

7⁰⁰

Showing a young woman reclining within a mosquito netting, and another standing outside talking to her.

196. LONG NARROW PRINT

7⁵⁰

Picturing two girls on a balcony, one in a bluish-gray kimono checked in white stripes, leaning on the railing, and the other standing behind her in a grayish-black dress with pink obi.

197. VERTICAL PRINT

8⁰⁰

Regular size. Half-length portrait of Some-yama, a smiling beauty of the Yoshiwara, in brilliant raiment.

YEISHI

198. UPRIGHT PRINT

11⁰⁰

Two ladies disembarking at the Mukojima landing on the Sumida river, a boatman holding the boat and other figures seen on shore.

YEISHI—*Continued*

199. UPRIGHT PRINT

10 ⁰⁰ — Regular size. Two ladies of position, one seated and one standing, in a temple garden, watching the Fountain of the Great Dragon.

200. UPRIGHT PRINT

11 ⁰⁰ — Regular size. Family outing on a spring day, with old and young observed in leisurely enjoyment of the scenery along a country road.

201. REGULAR SIZE UPRIGHT PRINT

7 ⁰⁰ — Noble mother and daughter, in summer attire, seated toward evening, listening to the *suzu-mushi* (an insect similar to the katydid).

202. DIPTYCH

12 ⁰⁰ — In black and white. Four young ladies of standing, in quiet enjoyment of scenery along the banks of the Tamagawa.

203. TRIPTYCH

20 ⁰⁰ — The promenade of the beauties. Twelve figures. Fine quality.

KORIUSAI

204. CHUBAN

7 ⁰⁰ — Two young girls on a balcony overlooking the water, in friendly dispute over possession of a pet cat.

205. CHUBAN

9 ⁰⁰ — A girl reclining, with elbow on table, has fallen asleep over her book, and dreams, the incident of her dreams being also pictured.

206. WIDE PRINT

16 ⁰⁰ — Representing a group of half a dozen figures in quiet enjoyment about a refreshment table in a tea house.

207. LONG NARROW PRINT

10 ⁰⁰ — Picturing a bird-of-paradise flying over a kiri tree in blossom.

KORIUSAI—*Continued*

208. LONG NARROW PRINT

13 00

Portraying a graceful young girl in a kimono of delicate coloring, standing in the corner of a room and using her pocket mirror as she daintily adjusts one of the ornaments of her carefully dressed hair.

209. LONG NARROW PRINT

22 20

With the portrait of a handsome young woman in rose and a soft bluish-gray, and gorgeous obi tied high in front, standing near a New Year decoration of the pine tree and bamboo.

210. VERTICAL PRINT

17 50

Regular size. Suminoto at her toilet, before a mirror, one of her maids dressing her hair and another attendant seated near by.

211. VERTICAL PRINT

15 00

Regular size. Portrait of the beauty Kinshu on parade, accompanied by two girl attendants.

212. LONG NARROW PRINT

12 50

In which a girl in a pink kimono is seated on a bamboo bench, listening, as a young man behind her plays a bamboo flute.

Illustrated

213. LONG NARROW PRINT

15 00

The portrait of a young Samurai clasping a love letter, standing under a budding plum tree.

Illustrated

214. LONG NARROW PRINT

12 50

Picturing a slender girl in a tea house with a cup of tea ready to offer to a guest, the colors a matt vermilion, gray, black and pale yellow.

Illustrated



Nos. 212-213-214: LONG NARROW PRINTS BY KORIUSAI

SHUNCHŌ

215. CHUBAN

6 ⁰⁰— Picturing three young ladies visiting the Matsuchiyama temple.

216. CHUBAN

10 ⁰⁰— Representing a young lady and two attendants visiting Rokuamida.

217. VERTICAL PRINT

25 ⁰⁰— Regular size. Picturing geisha on their way to a tea house, and a maid cleaning a porch.

218. VERTICAL PRINT

12 ⁵⁰— Regular size. Representing two noble ladies, one holding a parasol, going for an outing to the suburbs of Yeddo, and boys going fishing. Across a shallow stream, in which a man stands fishing, is a broad landscape perspective, with various figures.

219. LONG NARROW PRINT

7 ⁵⁰— Presenting a Yoshiwara beauty in pink admiring chrysanthemums at an exhibition.

220. LONG NARROW PRINT

11 ⁰⁰— Portraying two ladies of family out for a promenade, under a parasol, their gowns in delicate color.

221. TRIPTYCH

32 ⁵⁰— A social occasion in a noble's home, with numerous guests, and each lady receiving a prize, by number, in the popular card-drawing game, *fuku-biki*.

KIYONAGA

222. CHUBAN

20 ⁰⁰— A young samurai, seated and smoking a pipe, in a tea house overlooking a beach on Yeddo bay, is talking with one of the tea house girls who stands near, while another sits on a neighboring bench.

KIYONAGA—*Continued*

223. CHUBAN

12 ⁵⁰—

A noble lady in a pink kimono is standing on her porch, surrounded by attendants, one of whom in a brownish-lavender kimono is telling her some news.

224. CHUBAN

12 ⁵⁰—

Ladies of a family, mother and two daughters, preparing the traditional New Year dish on the seventh day of January.

225. LONG NARROW PRINT

2 ⁵⁰—

Showing two young women, one wearing a large hat, on their way to the island of Enoshima at low tide.

226. LONG NARROW PRINT

22 ⁵⁰—

Picturing a man carrying a woman across a willow-bordered stream.

227. VERTICAL PRINT

20 ⁰⁰—

Regular size. Representing a theatre scene, with members of the orchestra, and on the stage the actors Ichikawa Monjo as a general and Iwai Hanshiro as a woman.

228. VERTICAL PRINT

15 ⁰⁰—

Regular size. Representing a picnic in a pleasure boat on the Sumida river, six young women being within view.

UTAMARO

229. UPRIGHT PRINT

12 ⁵⁰—

A picnic at the beach and a small boy trying to catch a crab; fishermen busy on land and sea.

230. UPRIGHT PRINT

10 ⁰⁰—

Girls engaged at making toys and earthen dishes.

231. REGULAR SIZE UPRIGHT PRINT

15 ⁰⁰—

Silkworm Series. Girls watching the butterflies.

UTAMARO—*Continued*

232. UPRIGHT PRINT

37⁵⁰

Regular size. Four persons taking shelter under a tree in a sudden shower.

233. REGULAR SIZE UPRIGHT PRINT

15⁰⁰

A girl's dream of becoming a wife; her young attendant brings a letter.

234. REGULAR SIZE UPRIGHT PRINT

15⁰⁰

Head and shoulders portrait of a girl in pink, brown and yellow.

235. REGULAR SIZE VERTICAL PRINT

22⁵⁰

Picturing a young man in black and gray and a girl in a pink kimono.

Illustrated

236. VERTICAL PRINT

30⁰⁰

Regular size. Showing a mother sewing near a lamp and her daughter lighting a small lantern.

Illustrated

237. VERTICAL PRINT

25⁰⁰

Regular size. Presenting a mother handing a prayer roll to her daughter.

Illustrated

238. TRIPTYCH

40⁰⁰

In black and white. Children's festival day; on their way to the temple to prepare for their good fortune in life.

239. TRIPTYCH

32⁵⁰

A picnic party in beautiful dresses, on their way to the cherry blossom grounds; sixteen figures.



Nos. 235-236-237: THREE PRINTS BY UTAMARO

HARUSHIGE

240. BROAD OBLONG, UPRIGHT PRINT

50 ⁰⁰ —

Picturing a young man and a girl seated beside a brazier, cooking on a winter day, and a young attendant talking to the man. Through the window are seen coolies on snow-covered ground.

HARUNOBU

241. SMALL PRINT

17 ⁵⁰ —

Out of a book. Portrait of a young girl, standing.

242. SMALL PRINT

12 ⁵⁰ —

Out of a book. Standing figure of a young girl in delicately colored robes.

243. NARROW PRINT

17 ⁵⁰ —

A New Year card, picturing the actor Segawa Kikunojo as *Umegae*, in delicately brilliant colors and followed by an attendant.

244. LONG NARROW PRINT

10 ⁰⁰ —

Picturing a young noble in garments of delicate tints, his patrician foot lifted, engaged in an aristocratic football game.

Illustrated

245. LONG NARROW PRINT

12 ⁵⁰ —

Showing a woman walking, in a rain coat, wearing a black silk hood and about to open her umbrella.

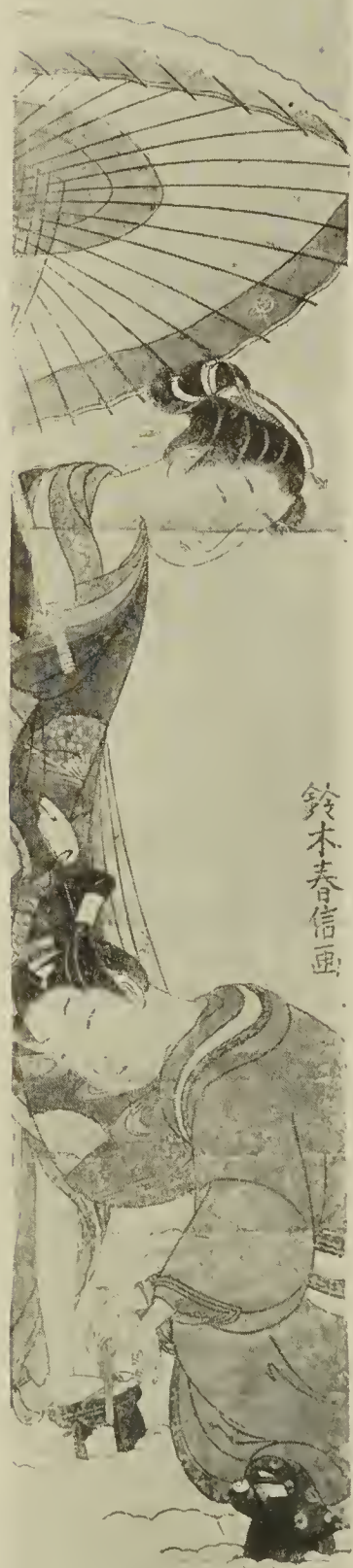
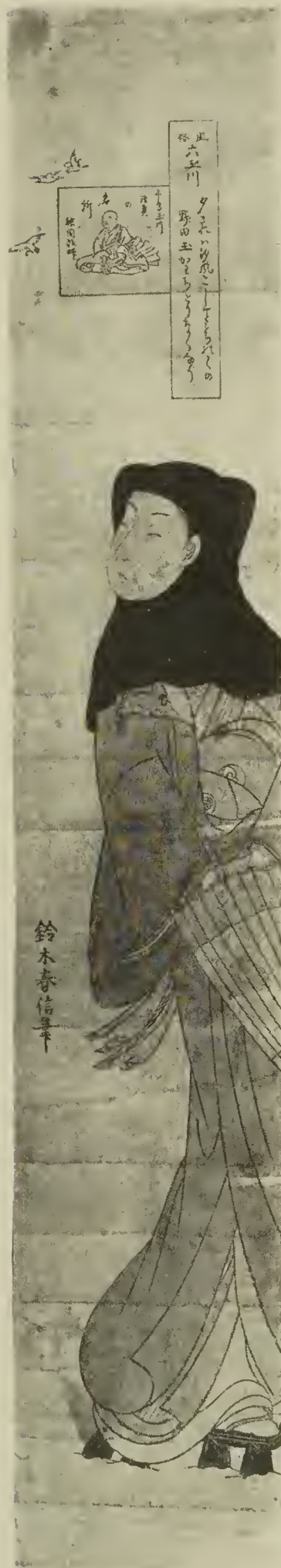
Illustrated

246. CHUBAN

52 ⁵⁰ —

Presenting a young woman standing, fixing her obi, and another seated on the floor, adjusting her hair with the aid of a hand mirror. Good impression.

Illustrated



HARUNOBU—*Continued*

247. CHUBAN

67 50

Portraying a young girl in a black gown embroidered with a millet design, reading a letter, and her sister in lighter garments lighting a lamp for her. Beautiful in composition and color.

248. LONG NARROW PRINT

32 50

A winter scene. A young man kneels to clear the caked snow from the shoe of a young woman who leans over him, her gray-green umbrella with a bright yellow lining being covered with the fluffy white fall.

249. CHUBAN

45 50

A young woman in a light brown robe adorned with plum blossom patterns is reading a letter, while her young attendant massages her shoulder and back. Delicate color tones.

250. CHUBAN

85 50

Two girls freeing birds at the temple gate, for good luck, and the bird vendor standing by, holding a bird in his hand.

17 35 36. 50



No. 478: TEA HOUSE BEAUTY BY UTAMARO

SECOND AND LAST EVENING'S SALE

TUESDAY, MARCH 13, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 251 to 503, inclusive

GAKUTEI

251. SURIMONO

11. ⁰⁰
— Small square print; a strong nobleman vanquishing with bare hands a huge wild boar.

252. SURIMONO

15. ⁰⁰
— Small square print; a seated beauty, holding a long pipe in one hand, with elaborate hair ornaments of pale yellow and her rich robes adorned with stork medallions in silver and red-gold.

253. SURIMONO

15. ⁰⁰
— Small square print; a noble young lady seated, in flowing garments of pale purple lined with soft red and adorned in white and green, setting free a bird from a large cage.

SHUNMAN

254. SURIMONO

17. ⁵⁰
— Small square print portraying a young lady seated in her boudoir dressing her hair, an occupation whose successful accomplishment gives her manifest pleasure. In delicate rose, pale pink and orange, gray and silver; white ground.

SHUNMAN—*Continued*

255. SURIMONO

27⁵⁰

Small square print, showing large peony blossoms boldly embossed and delicately tinted, with leaves and a bud in green and red at one side, and the purple iris at the other.

256. SURIMONO

25⁰⁰

Wide print. At the left a hilly point, green above a reddish shore slope, juts forward into a broad stream, and in front of it two ladies in handsome costumes are embarking in a pleasure boat, in a misty rain, for the first boat ride of the New Year, an attendant ready to push off the boat.

HOKUSAI

257. SURIMONO

10⁰⁰

Small transverse-oblong print, in soft and rich colors and gold on a white ground, representing a young gallant piping gently upon the flute, outside a garden fence, in signal to his inamorata, and a young woman who has come out to look at him, holding a lantern above her head.

258. SURIMONO

25⁰⁰

Wide print, in soft polychrome, depicting three young ladies in a small boat on a lake, at whose edge one of their number is grasping for a branch of cherry blossoms.

259. SURIMONO

H 7⁵⁰

Wide and shallow print, representing an iris pond, and an aged flower vendor crossing a bridge over one of its arms, smoking leisurely and leading his horse laden with bundles of the iris, his small boy seated on top. In soft tones with strong vermilion accents. Signed, Sakino Sori Hokusai Gasu.

Illustrated



No. 259: SURIMONO BY HOKUSAI

Second and Last Evening

HOKUSAI—*Continued*

260. SURIMONO

22 50

Wide print picturing idle beauties and their attendants admiring, from a balcony, the rising full moon across a partly frozen river. Signed, Sori Aratame Hokusai Gasu.

KUNIKAZU

261. WIDE PRINT

7 50

Winter scene, with snow lying deep and still flying, figures in the foreground on the bank of the Sumida river near Mimeguri temple, and across the water Matsuchiyama hill and shrine. Very interesting specimen.

HIROSHIGE

FLOWERS AND BIRDS SERIES

262. NIGHTINGALE

7 50

Half the orb of the full moon seen across the projecting branch of a pine tree, and at the edge of the moon a nightingale in flight, calling.

263. RED HOLLYHOCKS

17 50

In bud and blossom, on their long green stems.

Illustrated

264. PAROQUET

25 00

In faint rose, blue and green, on the stem of a grape vine in bearing.

Illustrated

265. FIVE SWALLOWS

70 00

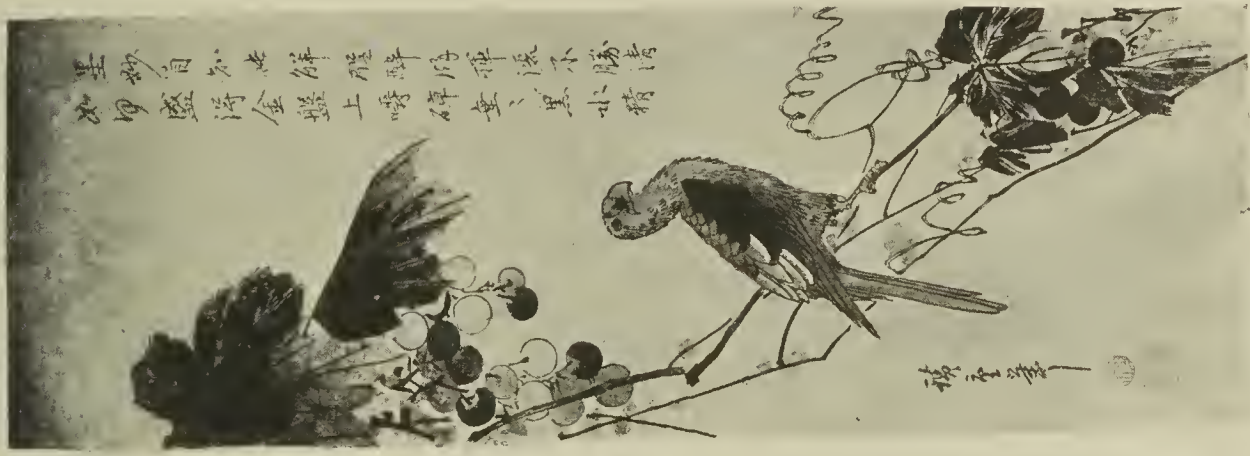
Playfully flying through the air, over the out-reaching branches of a tree or bush.

Illustrated

266. THE HOJIRO, OR BLUE BIRD

10 00

Perched on a stout branch of a peach tree in blossom.



Nos. 263-264-265: FLOWERS AND BIRDS SERIES BY HIROSHIGE

Second and Last Evening

HIROSHIGE—*Continued*

FLOWERS AND BIRDS SERIES—*Continued*

267. BIRD AND VINE

20 30
On the drooping stem of a wistaria vine a yellow bird perches, looking downward.

268. THREE SPARROWS ON THE WING

30 00
Hovering about two red poppies bending on their tall and garceful stems.

269. STALKS AND LEAVES OF THE BAMBOO

10 00
Most artistically drawn in red and black, and a swallow flying toward them.

270. CAMELLIAS IN BLOSSOM

20 00
With a *buncho* bird sitting on one of the stems, singing.

HIROSHIGE

TOTO MEISHO, OR "FAMOUS VIEWS IN THE EASTERN CAPITAL" (Yeddo)

271. GOHYAKU RAKAN

10 00
Sazane-do, temple of Gohyaku Rakan, and before it a village lying under a hill, and farmers at work in the fields.

Illustrated

272. MASAKI

17 50
Temple grounds of Masaki on a clear day after a snow-fall, in the foreground a pleasure boat approaching a landing, and behind the boat a man poling a raft on a river of deep blue.

Illustrated

273. SHIBA-ZOJOJI

7 50
Coming forward on the right is a daimio procession, in the temple grounds of Shiba-Zojoji, and on the left groups of priests are greeting one another.



Nos. 271-272: FAMOUS VIEWS OF THE EASTERN CAPITAL (YEDDO)
BY HIROSHIGE

HIROSHIGE—*Continued*

FAMOUS VIEWS IN THE EASTERN CAPITAL—*Continued*

274. KANDA MYOJIN

10 50

Gate of the temple of Kanda Myojin, and neighboring tea house, with visitors on a flight of stone steps and others looking from a balcony down over a part of the city of Yeddo.

275. AZUMA-NO-MORI

17 50

Broad landscape view at the entrance to the temple of Azuma on the banks of the Sumida, with wayfarers on the river path, and people in a pleasure boat and ferries on the stream, all enjoying the cherry blossoms.

Illustrated

276. TSUKUDAJIMA IRIFUNE

10 50

“Welcome Boats,” junks returning with cargoes at the island of Tsukuda, mouth of the Sumida river.

277. SHIBA AKABANE

22 50

A beautiful snow scene, of artistic arrangement and deft use of color, picturing Shiba Akabane while snow is still falling, a tall pagoda rising above the burdened pines on the left and high fire tower facing it from a hill on the right, while through the centre of the view runs the blue canal, with laden boats lying at rest against its bank. On the right a long row of daimio barracks, with two red gates, and people with umbrellas tramping through the snow before them. Good impression. (A subject similar to that in No. 47, where the season is summer.)

Illustrated

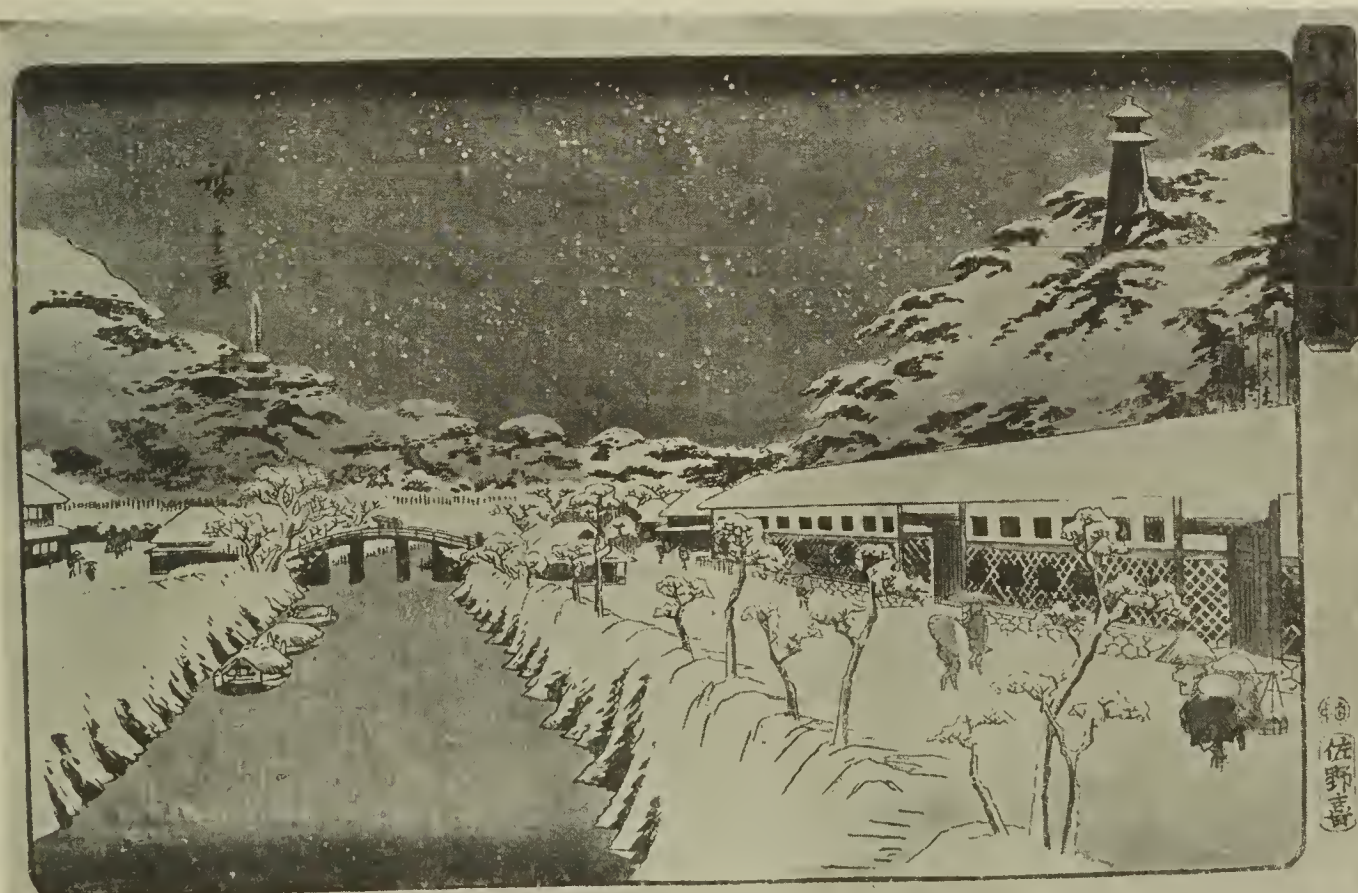
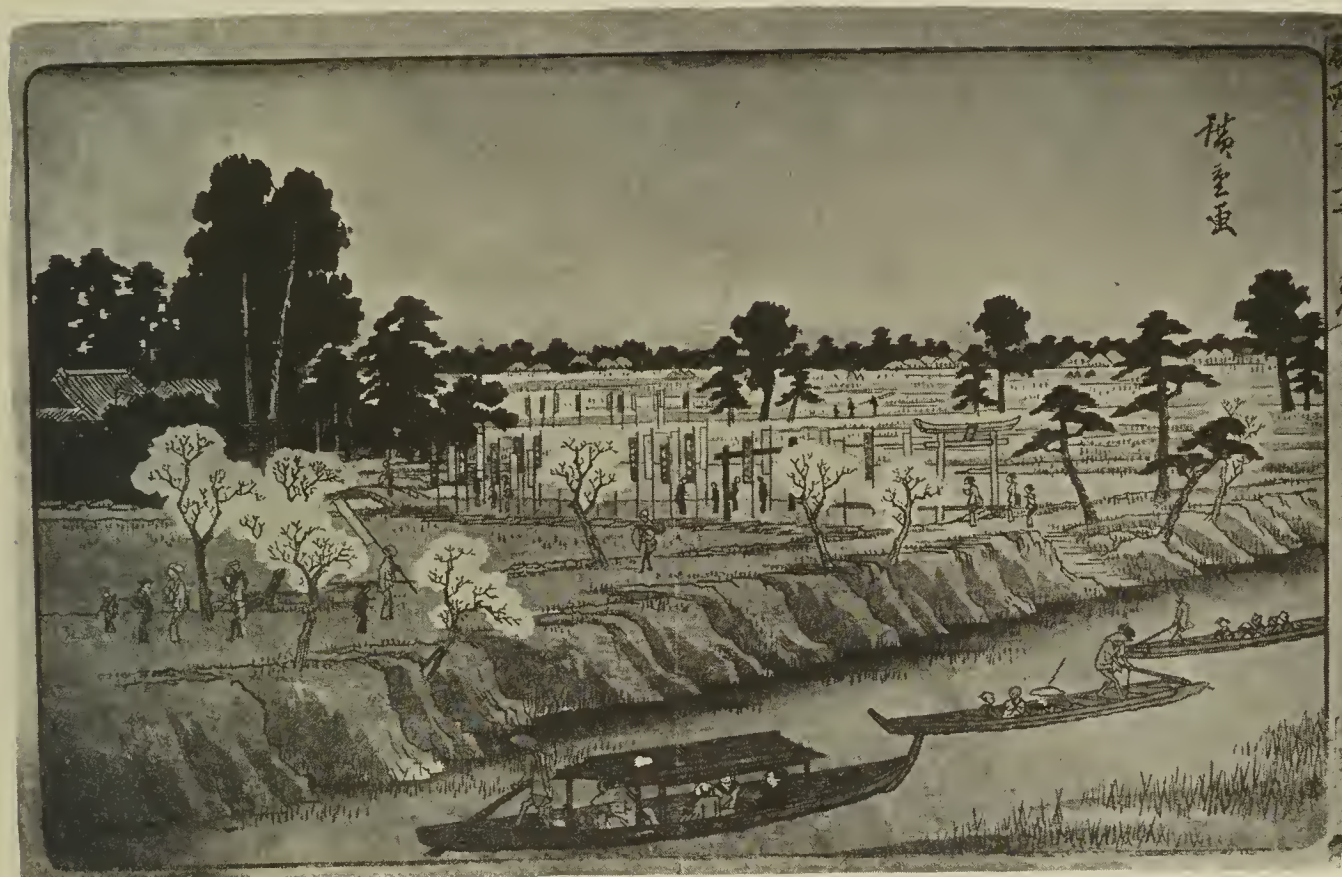
HIROSHIGE

TOTO SANJU-ROKKEI, OR “THIRTY-SIX VIEWS OF YEDDO”

278. NAKASU-MITSUMATA

35 50

A confluence of branches of the Sunida river, and Ohashi bridge, in the distance. On a sand strip in the foreground a man burning the bottom of a boat, as a protection against grass and barnacles.



Nos. 275 and 277: FAMOUS VIEWS IN THE EASTERN CAPITAL (YEDDO)
BY HIROSHIGE

HIROSHIGE—*Continued*

THIRTY-SIX VIEWS OF YEDDO—*Continued*

279. ZOJOJI-NO-ASAGIRI

30⁰⁰—

Close in the foreground travelers and a fish vendor are seen in brilliant colors and clear light, in the early morning, while just beyond them other wayfarers appear as dim silhouettes in a morning mist, before Zojoji temple.

280. TSUKUDAJIMA GYOSEN

20⁰⁰—

Large junks rest easily in slightly ruffled water near the island of Tsukuda, on a starry night, and in the offing are many busy fishers with red flares at the bows of their boats.

Illustrated

281. MIMEGURI

15⁰⁰—

Three merry saunterers under the cherry blossoms by moonlight, near the gate of Mimeguri temple on the banks of the Sumida river.

Illustrated

HIROSHIGE

SHOKOKU MEISHO HYAKKEI, OR "HUNDRED VIEWS OF DIFFERENT PROVINCES"

282. USHIDAKI-NO-TAMBO

12⁵⁰—

Ushi waterfall in the province of Izumi, and its mountainous environs, observed between the spreading branches of a huge maple tree whose leaves are brown. Good impression of a rare print.

283. MUROTSU

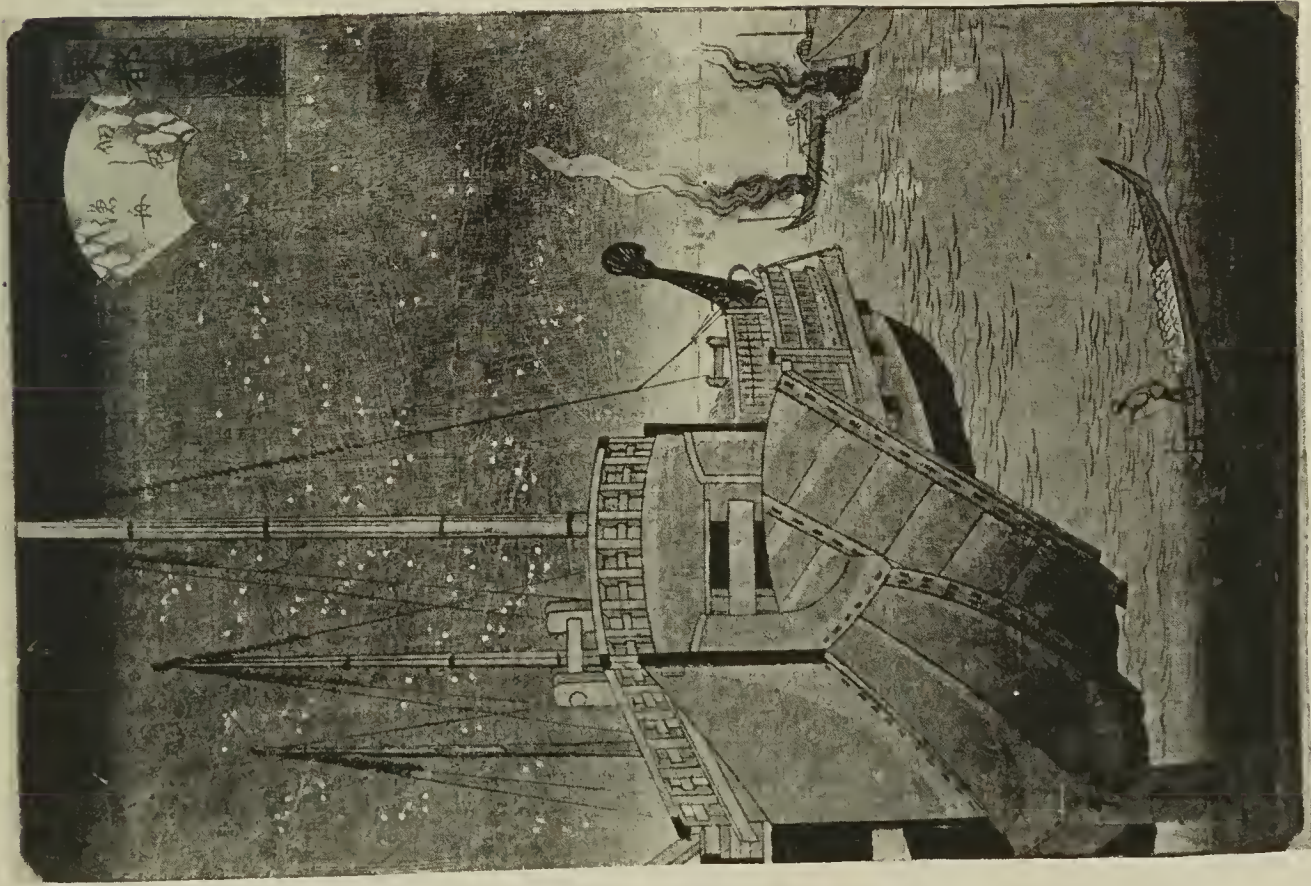
7⁵⁰—

Harbor of Murotsu in winter, its blue waters bordered by snow-covered hills; a number of junks lie at anchor and others are coming in under full sail.

284. HIDA KAMABUCHI

17⁵⁰—

Rapids of Hida Kamabuchi in the province of Bungo, in four streams, with travelers seen on one of the intervening strips of land, and in the distance the village of Takase. Rare specimen; good impression.



Nos. 280-281: VIEWS OF YEDDO BY HIROSHIGE

HIROSHIGE—*Continued*

HUNDRED VIEWS OF DIFFERENT PROVINCES—*Continued*

285. KIRIFURI-NO-TAKI

7 50

Kirifuri waterfall in Nikko, tumbling from shelf to shelf in white foam between steep green banks broken by sandy-red.

286. CHOKAIZAN

6 30

Mount Chokai nearly fills the background, with banks of mist lying at its base over green rolling hills that lead down to a pine bordered beach. In harbor in the foreground junks are lying up.

287. SUWAKO

1 2 50

Winter on Lake Suwa in the province of Shinshu, with travelers and coolies passing, fishermen fishing through the ice, and a fire glowing before a rest hut. Excellent impression, and rare.

288. NAGASAKI MARUYAMA

1 5 30

Gaily bedecked girl with telescope looking over the bay of Nagasaki from a balcony, another standing behind her, and in the distance across the water a varied landscape, all in soft colors with a delicate atmospheric effect. Fine impression.

Illustrated

289. TATSUKUCHIYAMA

1 0 20

The great cave or rock cavern known as the "Dragon's Mouth," in the province of Bizen. In front of it a peasant carrying a hoe, and wearing a straw coat and broad hat, makes his way along shore in a hard rain.

Illustrated

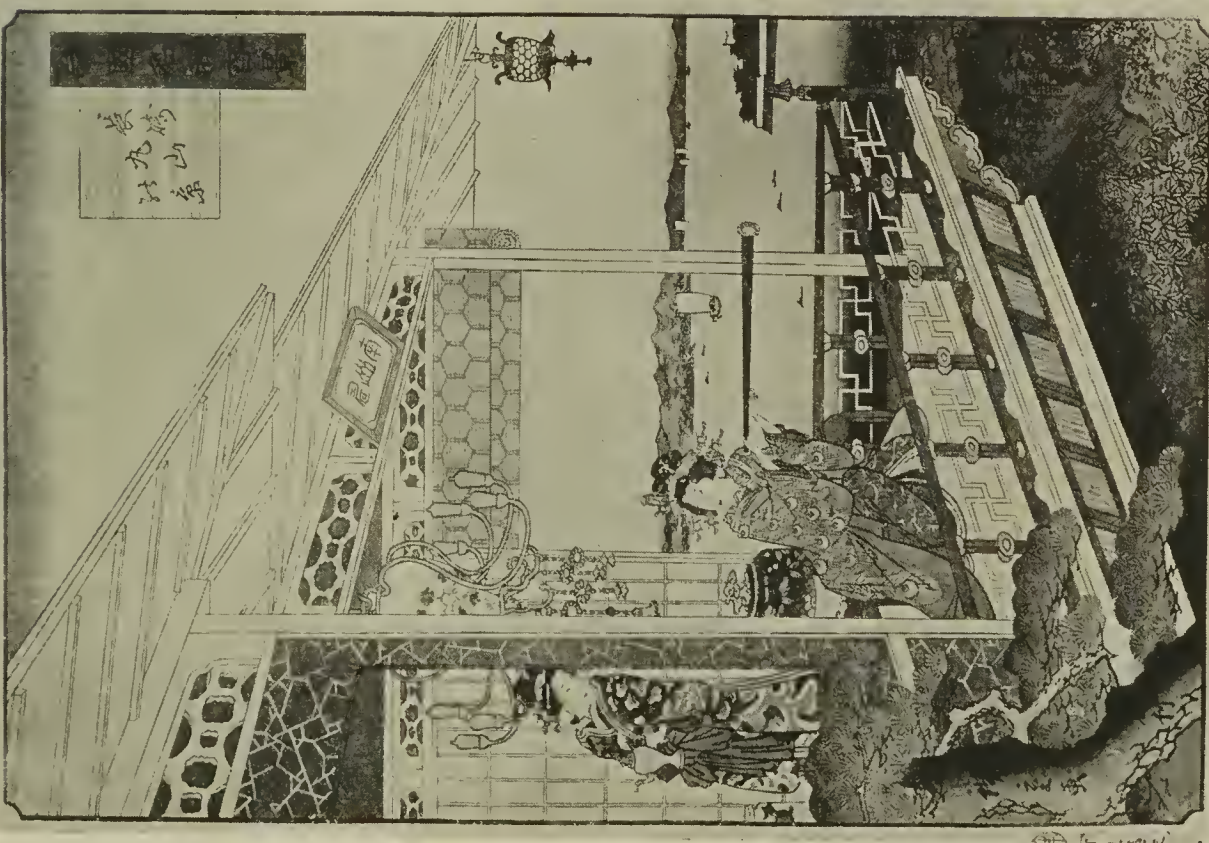
HIROSHIGE

FUJI SANJU ROKUKEI, OR "THIRTY-SIX VIEWS OF FUJI"

290. RYOGOKUBASHI

2 0 50

The renowned Ryogoku bridge alive with passers crosses the picture, snowy Fuji rising above a mist in the distance; in the left foreground a pleasure boat about to quit a landing with geisha.



Nos. 288-289: NAGASAKI MARUYAMA AND TATSUKUCHIYAMA BY HIROSHIGE

HIROSHIGE—*Continued*

THIRTY-SIX VIEWS OF FUJI—*Continued*

291. YENOSHIMA

5 — 00

Fuji seen through the *torii* of the island shrine, and in the foreground three girls in uniform dress who have just landed, on the occasion of a picnic.

292. SUKIYAGASHI

9 — 00

Fuji seen from Suki-yagashi in Yeddo, which lies under a blanket of snow: straw covered boats are in the river, and a corner of the great wall of the castle projects from the right, while on the embankment at the left appear the domiciles of daimio.

293. SAGAMIGAWA

12 — 00

Fuji from the Sagami river, in which in the foreground are two men poling rafts, one of the rafts having a fire under its triangular shelter tent.

294. HODA-NO-KAIGAN

15 — 00

Fuji from Hoda beach in the province of Boshu. In the foreground waves dashing against a low rock shelf, and travelers walking in a waterside path below tall cliffs, and in the middleground boats on smooth water.

Illustrated

295. SATTA-NO-KAIJO

55 — 00

Picturing the great waves at Satta in the province of Suraga, with boats on the still waters beyond, and far away Fuji snow-white. Most exquisite impression, perfect in every respect; in remarkable preservation.

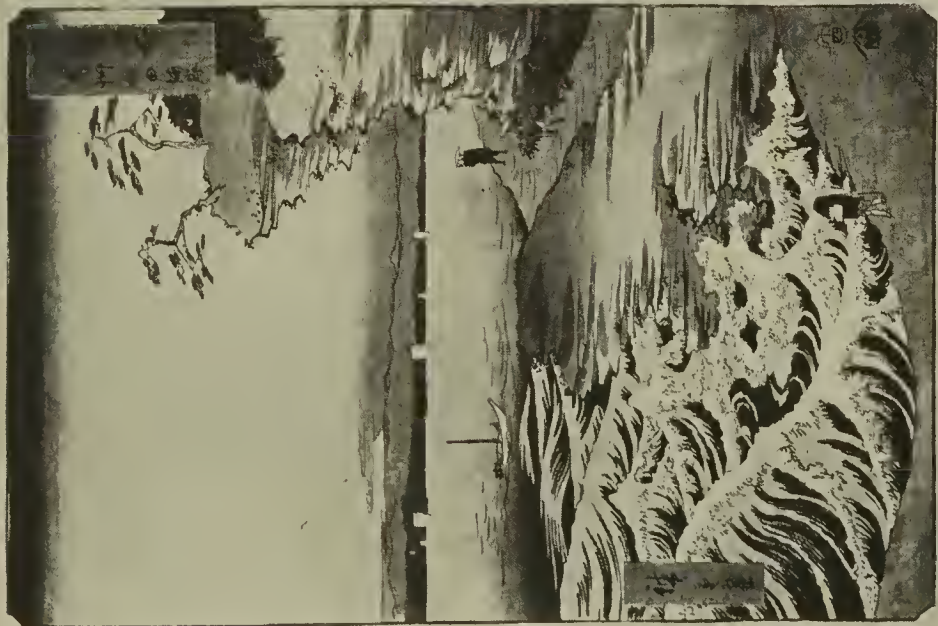
Illustrated

296. KOGANEI

30 — 00

Famous Koganei in the province of Musashi, with cherry trees in gay blossom on the borders of a rapid river, the banks carpeted with wild azaleas under the cherry blossoms, and the peak of ice-capped Fuji in the distance, seen through an aperture in the trunk of a tree. One of the rarest prints, and a perfect impression.

Illustrated



Nos. 294-295-296: HODA-NO-KAIGAN, SATTA-NO-KALJO AND KOGANEI BY HIROSHIGE

HIROSHIGE

YEDDO MEISHO HYAKUKEI, or "HUNDRED VIEWS OF YEDDO"
preceded by a memorial portrait of Hiroshige by Toyokuni

297. UPRIGHT PRINT

32⁵⁰

Regular size. A memorial portrait, by Toyokuni, of Ichiryusai Hiroshige, who is seated on a richly adorned mat. Issued in the month in which Hiroshige died. Over the signature of Toyokuni are a few characters in a running hand, reading: "While thinking of him we shed tears." Dated 1858.

Illustrated

298. KOMAKATA-DO

10⁰⁰

In the left foreground the shrine roof of Komakata-do, over which the eye ranges to the Sumida river with numerous boats and a raft, and distant Honjo on the farther shore, and at the left in the middle distance the Adzuma bridge. Rain is falling and a nightingale sounds its note high in the sky.

299. SEKIYA-NO-SATO

12⁵⁰

Looking out through a "full-moon window" upon the upper courses of the Sumida river, where a barge, a raft, a boat under sail and other craft are seen, and the branches of a blossoming plum tree project into the view.

300. SHUBI-NO-MATSU

20⁰⁰

Numerous pleasure boats seen at evening on the Sumida river, the farther bank lined with houses. In the foreground on the left a gondola with lattices down, showing silhouettes of a pleasant scene within, at rest under the pine tree of the happy tryst, called "Shubi-no-Matsu."

301. YOSHIWARA-NIPPONDZUTSUMI

10⁰⁰

Famous gay road to Yoshiwara with summer resting houses on both sides and numerous passers, in the early evening, and a flock of wild geese flying across the path of the moon.

豐國



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一

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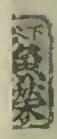
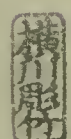
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常々

名とうふ

見辭廣

古
天師老人
家
け
神代



No. 297: MEMORIAL PORTRAIT OF ICHIRYUSAI HIROSHIGE
BY TOYOKUNI

Second and Last Evening

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

302. RYOGOKU-HANABI

12 ⁵⁰—

Many-peopled Ryogoku bridge over the Sumida river, at night, with fireworks illuminating the sky and boats brilliantly lighted with lanterns spread out across the stream.

303. TSUKUDAJIMA

12 ⁵⁰—

The island from the Yeitai bridge, in the moonlight, with many junks lying up at the right and fishing boats with torch lights seen at the left, across a foreground of rippling waters.

304. ONMAYA GASHI

22 ⁵⁰—

A bend of the Sumida with people in boats, and on the right a point of Onmaya, overhung by weeping willows, and in the distance the Makura bridge and the Honjo district.

Illustrated

305. YABUKOJI ATAGOSHITA

27 ⁵⁰—

In a snow storm which makes the way steep and burdens the branches of bordering pines and bamboos, along the course of a blue brook, some ladies in winter attire with umbrellas up, and a number of coolies in straw coats and large hats, are seen passing the abode of daimio, on the left, while snow birds flutter overhead.

Illustrated

306. TAKEGASHI NEAR KYOBASHI

22 ⁵⁰—

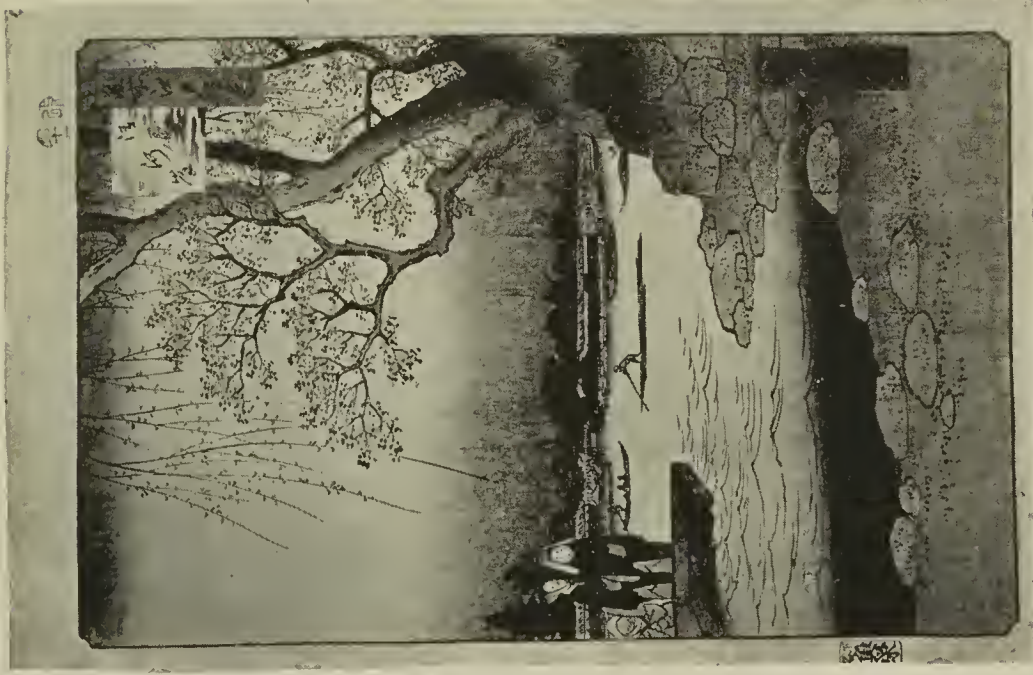
A great bamboo yard entering the picture on the left recedes toward the background on the right, along a rippling river. In the foreground a man is poling a boat under the big wooden Kyo bridge, on which a number of persons are seen in the bright light of the full moon.

Illustrated

307. SANYABORI

25 ⁵⁰—

A girl walking on a starry night along the bank of the Sumida river; on the far side Matsuchiyama, and below it houses illuminated at either end of the Imada bridge. Excellent state.



江戸

江戸



江戸

Nos. 304-305-306: THREE VIEWS OF THE "HUNDRED VIEWS OF YEDDO" BY HIROSHIGE

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

308. FUKAGAWA KIBA

22 50

Lumber yard of Fukagawa in a snow storm, and men in straw coats manœuvring rafts in the cold blue river; overhead two birds on the wing. Fine print, noticeably in the delicate use of color and the thoroughly artistic composition.

309. OJI-NO-KITSUNEBI

20 00

The mysterious “fox fire.” Under trees on a foreground bank is a large gathering of foxes, in the starlight of New Year’s eve, while hundreds more accompanied by the weird pink flares approach across a lowland field from the forest of the Oji Fox shrine, whose tall trees rise dark in the distance.

310. TAIKOBASHI MEGURO

37 50

In the immediate foreground an arched stone bridge over a cold and winding blue stream, in a landscape of plentiful trees and bushes weighted with snow. Crossing the bridge a lady in winter purple carrying an umbrella, followed by an attendant in a green rain coat, and some other passengers. An excellent impression, vivifying the atmosphere of a heavy snowfall.

Illustrated

311. FUKAGAWA SUSAKI

22 50

View of the flat lands of Fukagawa, the so-called “Hundred Thousand Acres,” covered with snow, and a great eagle swooping downward from on high.

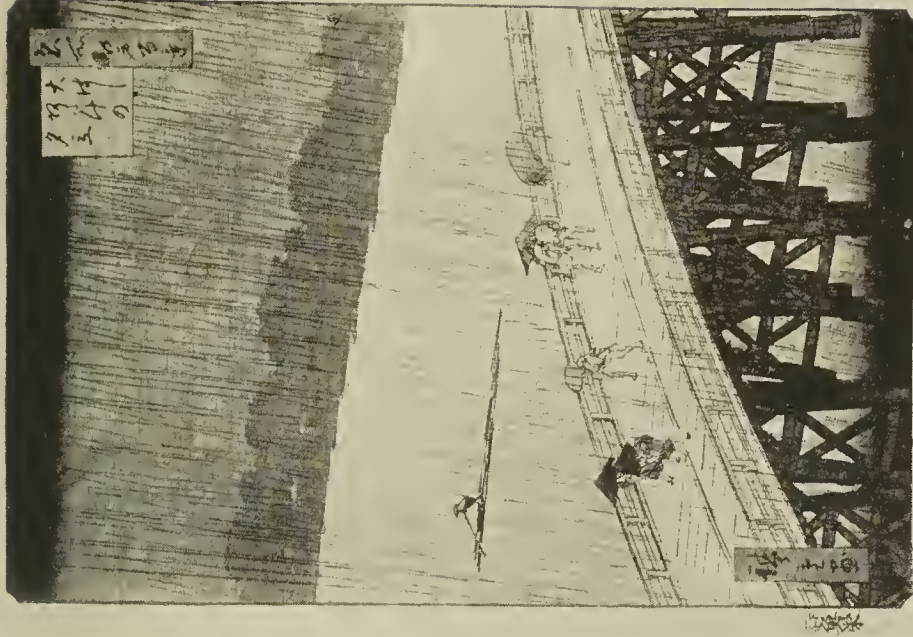
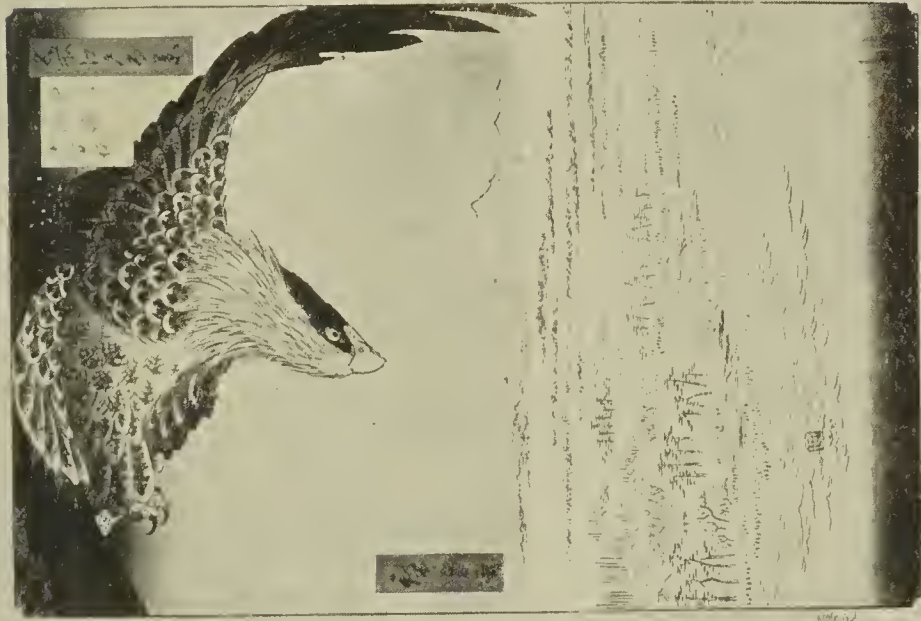
Illustrated

312. OHASHI-NO-YUDACHI

35 50

Ohashi bridge over the Sumida river, in a shower, with foot passengers rushing through the rain, a solitary man pushing a raft across the stream and in the dark distance the shore of the Hōjō district.

Illustrated



Nos. 310-311-312: THREE VIEWS OF THE "HUNDRED VIEWS OF YEDDO" BY HIROSHIGE

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

313. KANEGAFUCHI ON THE AYASEGAWA

12 ⁵⁰ Overhead a branch of a mimosa tree with large blossoms sways over the picture, above a man poling a log raft along the blue Ayase river, a tributary of the Sumida; in the distance the attractive scenery of Honjo. A most excellent impression, perfect in every respect.

HIROSHIGE

TOKAIDO GOJUSANTSUGI OR "FIFTY-THREE VIEWS ON THE TOKAIDO"

314. OH-ISO ON THE TOKAIDO

15 ⁵⁰ The ocean-side village of Oh-iso, with its closely set houses, viewed in a rainstorm, with coolies and a laden horse going toward it on a pine-bordered road through rice fields.

315. MISHIMA ON THE TOKAIDO

10 ⁰⁰ Travelers in a sedan chair and on horseback passing in front of a temple gate in an early morning mist.

316. YOSHIWARA ON THE TOKAIDO

7 ⁵⁰ A narrow road between aged pine trees, leading a winding course through flooded rice fields, toward the town of Yoshiwara. On the road some travelers afoot, and three boys mounted on a single horse. Fuji in the distance.

317. KAMBARA ON THE TOKAIDO

25 ⁵⁰ Winter view of the village of Kambara under a heavy fall of snow, with villagers plodding along the steep way, one of them under the shelter of an umbrella. A fine impression.

Illustrated

318. MITSUKE ON THE TOKAIDO

20 ⁰⁰ In the foreground, on the near shore of an island in the Tenryu river, two boatmen awaiting passengers, and on the farther shore numerous people in conversation, and other ferryboats in the farther branch of the stream.

Illustrated



Nos. 317-318: TWO VIEWS OF THE FIFTY-THREE VIEWS ON THE
TOKAIDO BY HIROSHIGE

HIROSHIGE—*Continued*

FIFTY-THREE VIEWS ON THE TOKAIDO—*Continued*

319. MARIKO ON THE TOKAIDO

7 50

At the foot of a green hill a small teahouse, and travelers there enjoying their lunch, with one wayfarer on the road. Rosy pink background.

320. NISSAKA ON THE TOKAIDO

7 50

Entering the picture low on the left and revealing there a view across a valley to other mountains, a yellow mountain path curves up a steep incline on the right—the great mountain path of Nissaka—and travelers are seen on it, and coolies bearing their loads. At the foot of the incline the great stone Yonaki-ishi, “Cry in the night,” lying in mid-path, with travelers examining it. (According to tradition if the stone is moved it cries at night, so the residents long ago refused to have it taken from the path.)

321—ISHIYAKUSHI ON THE TOKAIDO

5 00

At the foot of a mountain range, temple buildings and a small village, with visitors arriving and farmers working in a rice field after the crop has been harvested, preparing the ground for a different crop.

322. SHŌNŌ ON THE TOKAIDO

22 50

A well-known subject: Shower on a mountain path alongside the bamboo forest of Shōnō, with travelers and coolies caught in the wind-driven rain.

Illustrated

323. KAMEYANA ON THE TOKAIDO

12 50

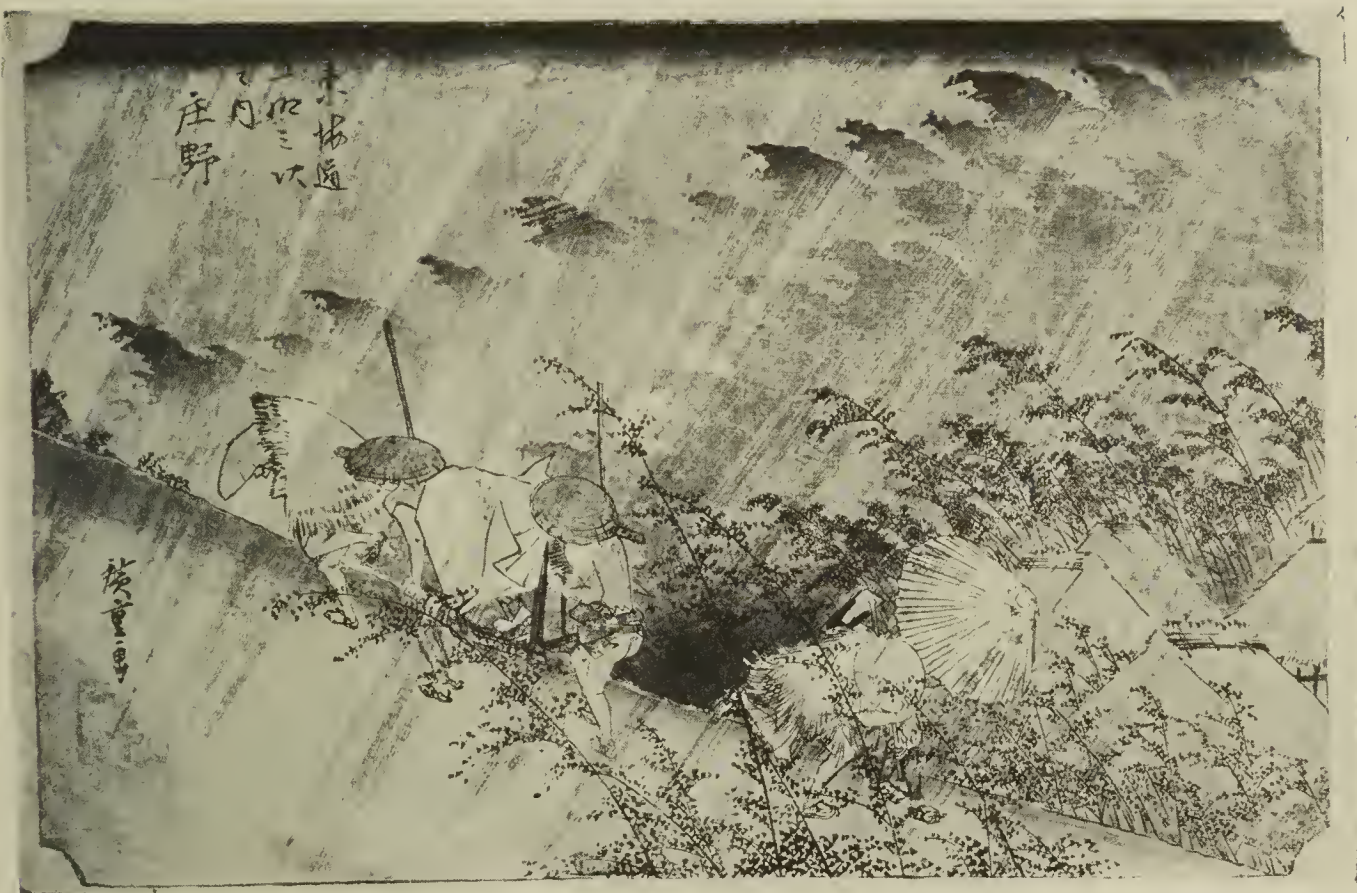
A winter scene, showing travelers climbing a mountain path toward a castle wall, overlooking a village of snow-covered houses.

324. TSUCHIYAMA ON THE TOKAIDO

15 00

In a heavy downpour of rain the forerunners of a daimio procession are seen crossing a bridge over a rapids, about to enter the village of Tsuchiyama.

Illustrated



Nos. 322 and 324: TWO VIEWS OF THE "FIFTY-THREE VIEWS ON THE TOKAIDO" BY HIROSHIGE

HIROSHIGE—*Continued*

FIFTY-THREE VIEWS ON THE TOKAIDO—*Continued*

325. HAMAMATSU ON THE TOKAIDO

5 00

The city of Hamamatsu and the towers of its protecting castle are seen in the distance across low-lying fields, and on a green bank in the foreground some coolies are warming themselves at a fire built at the foot of a huge cryptomeria tree.

HIROSHIGE

TOTO MEISHO SERIES (narrow upright prints)

326. KAMEIDO

17 50

With a view of the famous wistaria and the Taiko bridge over the pond, in the grounds of the Kameido temple; at the edge of the pond two young women and a child.

327. RYOGOKU

7 50

Showing a part of the Ryogoku bridge, with numerous passers and many boats in the river, on a night of fireworks.

328. KINRYUZAN

15 00

Showing the temple and pagoda of Asakusa, with red walls and blue roofs, rising out of a dark forest beyond pink-roofed tea houses lining a bank of the Sanya river, a tributary of the Sumida. A heavy rain falling.

329. SHINYOSHIWARA

27 50

Yemonzaka, a hilly road to the Yoshiwara, on a moonlight night, with passers-by, and at a little distance the roofs of the houses rising above a mist.

Illustrated



No. 329: YEMONZAKA BY HIROSHIGE

Second and Last Evening

HIROSHIGE

FLOWERS AND BIRDS SERIES

330. PHEASANT

22 50 In plumage of soft and delicate coloring, on a steep hillside, among young pines.

331. PAIR MANDARIN DUCKS

20 00 Swimming, with pond lilies and other blossoms near by.

332. HOJIRO BIRD

37 50 Perched on a branch of red cherry blossoms.

333. PAROQUET

40 00 In rich red and blue plumage, with green feathers in wings, perched on a downward-hanging pine-tree branch and looking back over its shoulder. Printed on pale yellow ground.

Illustrated

334. HOJIRO BIRD

70 00 Swinging head downward on a long swaying branch or stem of the double camellia in rich bloom.

Illustrated

335. ONAGADORI

50 00 "The long-tailed bird" of Japan, in blue, pink, white and black, on a slender branch of a blossoming plum tree.

Illustrated

336. PAIR OF WILD DUCKS

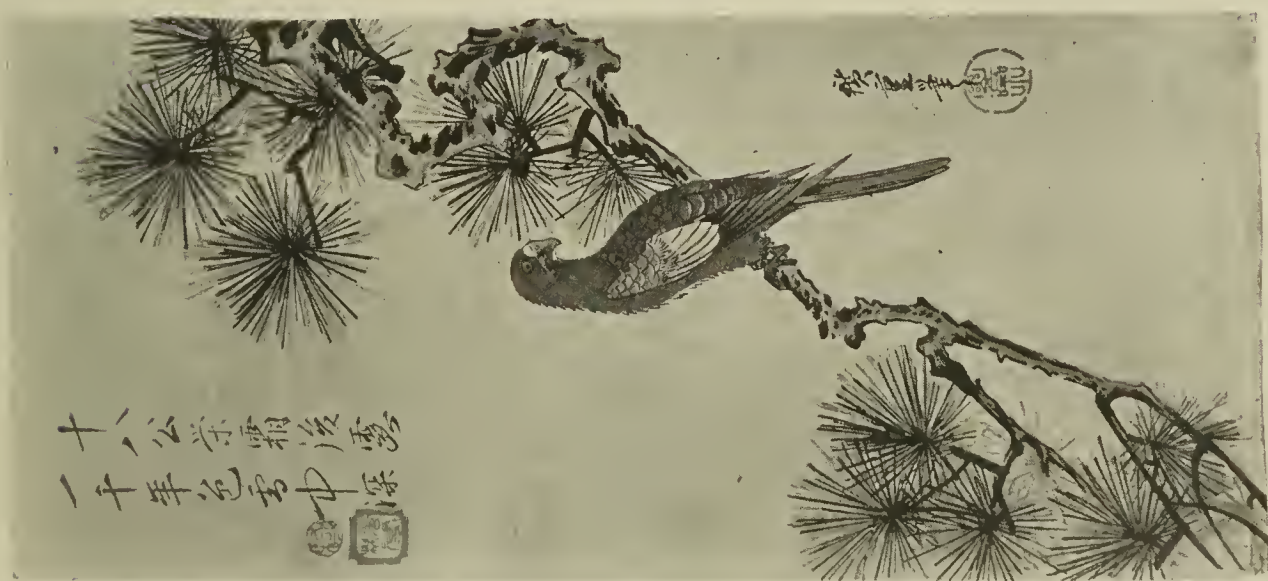
35 00 On a stream, under overhanging grasses, in a snow-storm.

337. WHITE HERON

40 00 Flying over purple iris growing in a blue pond. Printed on a soft yellow ground.

338. GREEN-FEATHERED PAROQUET

40 00 Perched on a branch of a cherry tree in blossom.



Nos. 333-334-335: FLOWERS AND BIRDS SERIES BY HIROSHIGE

HIROSHIGE

KYOTO MEISHO, OR "VIEWS OF KYOTO"

339. YODO-GAWA

7 50

A well-peopled passenger boat which strong men are poling, on the line between Kyoto and Osaka, in the blue Yodo river at evening, and a nightingale flying across the great orb of the full moon.

340 KINKAKUJI

10 00

In the foreground at the right the temple of Kinkakuji or the Golden Pavilion, with people on its porch looking out upon a blue and shining lake.

341. KIYOMIDZU TEMPLE

5 00

From the balcony of a tea house where several people are gathered, the temple and pagoda engulfed in a burst of cherry blossoms.

342. YASE-NO-SATO

12 50

Where the great industrial women every day bring loaded on their heads the products of their industry, to sell in the markets of Kyoto.

343. TSUTENKYO-NO-MOMIJI

10 00

Picturing the temple bridge of Tsuten, and on the green bank of the stream people enjoying a picnic under the red and yellow foliage of maples.

344. SHIMABARA DEGUCHI-NO-YANAGI

17 50

In which young women residents of the Shimabara appear at the gate beside a leaning willow tree, with men in joyous mood and attendants, while other figures are seen within the gate and on a balcony.

345. TADASU-GAWARA

25 00

A summer scene on the bank of the Tadasu stream, with people comfortably seated in a tea house and others hastening for shelter from a sudden heavy downpour of rain.

HIROSHIGE

LAKE BIWA SERIES, THE "EIGHT CELEBRATED VIEWS OF LAKE BIWA" (one print missing)

346. AWAZU ON LAKE BIWA

22 50

Picturing the great inlet of Awazu, with sail on the blue and silvery water, and the castle nestling under the distant mountains. In the foreground a pine tree ramble, with figures.

347. MII TEMPLE ON LAKE BIWA

25 00

The buildings of the temple and other buildings appear in a deep pine forest on the slope of the broad hill under the high peak of distant Hiei, with figures in the foreground. It is dusk, at the hour of striking the Mii bell.

348. YABASE ON LAKE BIWA

37 50

In the foreground Yabase village nestling among willows at the border of the lake, on which appear a fleet of homeward bound sailing boats, and across the water rises the great mass of Mount Hiei.

349. KATATA ON LAKE BIWA

22 50

With a flock of geese coming to rest overnight, and in the foreground and middle distance fishing boats under sail and oar.

350. MOUNT HIRA ON LAKE BIWA

22 50

The rugged mass rising high on the right, and below a quiet village toward which villagers are making their homeward way carrying loads of wood.

351. ISHIYAMA ON LAKE BIWA

27 50

With the strong light of the full autumn moon shining upon the Ishiyama temple high on the left, and the famous Seta bridge in silhouette in the distance.

352. KARASAKI ON LAKE BIWA

35 00

Showing the great, aged, far-spreading and famous pine tree, with its branches supported on spiles planted in the lake bottom, and in its shelter the shrine with its lanterns and torii, under a heavy night rain.

HIROSHIGE

KISOKAIDO SERIES (eight prints)

353. WADA ON THE KISOKAIDO

7 50

On a steep and rambling mountain path travelers are coming and going; on their either hand the rising flanks of jagged peaks, snow-covered, the white mantle broken by wandering lines of evergreens on the irregular ledges.

354. SHINMACHI ON THE KISOKAIDO

7 50

Mount Fuji dominating a receding blue range appears on the left in the background, across the roofs of valley buildings; before these travelers are seen on a green embankment at the border of a river that crosses the foreground, and others are making their way over a bridge across the stream.

355. MOTOYAMA ON THE KISOKAIDO

5 00

Under the trunk of a leaning pine tree springing from a steep green bank on the left and crossing the picture, and upheld midway by an arched support, two woodmen are seated on a log, resting and smoking, beside a comforting fire. At either hand are boys with loads of pine needles gathered into large baskets, which they carry on their backs.

356. KARUIZAWA ON THE KISOKAIDO

20 00

Two fires, burning in a field and at the foot of a tree by a roadside, at night, illumine the village of Karuizawa in the distance and on the right, while in the foreground travelers pause at the nearer fire to light their pipes.

Illustrated

357. MOCHIDZUKI ON THE KISOKAIDO

20 00

The night of the full moon on the pine-bordered Mochidzuki road, with pilgrims, coolies and pack horses toiling up a broad and gentle slope.

Illustrated



No. 356: KARUIZAWA ON THE KISOKAIDO BY HIROSHIGE
 No. 357: MOCHIDZUKI ON THE KISOKAIDO BY HIROSHIGE

HIROSHIGE—*Continued*

KISOKAIDO SERIES—*Continued*

358. SUHARA ON THE KISOKAIDO

17 50

In a heavy shower travelers seen in silhouette hasten to the left, and coolies run to the right, where some pilgrims are resting at a small shrine under huge cryptomeria.

359. NAGAKUBO ON THE KISOKAIDO

65 00

A traveler on horseback, accompanied, appears in silhouette crossing a long wooden bridge, in an evening mist veiling the light of a full moon that has barely risen over distant mountains, while in full light in the foreground a farmer is leading his horse homeward and children are playing with dogs on the low bank of a broad river.

Illustrated

360. SEMBA ON THE KISOKAIDO

50 00

A boatman poling a punt laden with brush cut for fencing, and followed by another boatman guiding a lumber raft, is seen threading the courses of a winding stream on the night of the full moon; on the low banks are leaning willows, their branches wafted to the right in the evening breeze.

Illustrated

HIROSHIGE

YEDDO KINKO HAKKEI, OR "EIGHT VIEWS OF THE SUBURBS OF YEDDO" (two prints missing)

361. IKEGAMI BANSHO

22 50

The hour of the evening bell at Ikegami temple, showing the pagoda and temple buildings, and many tea houses and numerous people in the foreground.



No. 359: NAGAKUBO ON THE KISOKAIDO BY HIROSHIGE

No. 360: SEMBA ON THE KISOKAIDO BY HIROSHIGE

HIROSHIGE—*Continued*

EIGHT VIEWS OF THE SUBURBS OF YEDDO—*Continued*

362. GYOTOKU KIHAN

62 ⁵⁰— Welcome boats, or boats returning home, with tall sails raised, at Gyotoku on the upper part of the Sumida river, and a long ferryboat with several persons aboard in the foreground.

363. ASUKAYAMA BOSETSU

17 ⁵⁰— A presentation of a place famous for its snows, Asukayama, under a dense covering of snow, at dusk, with wayfarers in the foreground plodding homeward.

Illustrated

364. SHIBAURA SEIRAN

25 ⁰⁰— A scene at Shiba-ura at the mouth of the Sumida river, with the sea calm and sky clear after a storm, long boats out in the storm and two junks lying in the foreground. An excellent impression.

Illustrated

365. ADZUMANOMORI, YORU-NO-AME

45 ⁰⁰— A spring shower at midnight over the Adzuma shrine near Yanagijima. Rare specimen.

Illustrated

366. TAMAGAWA AKI-NO-TSUKI

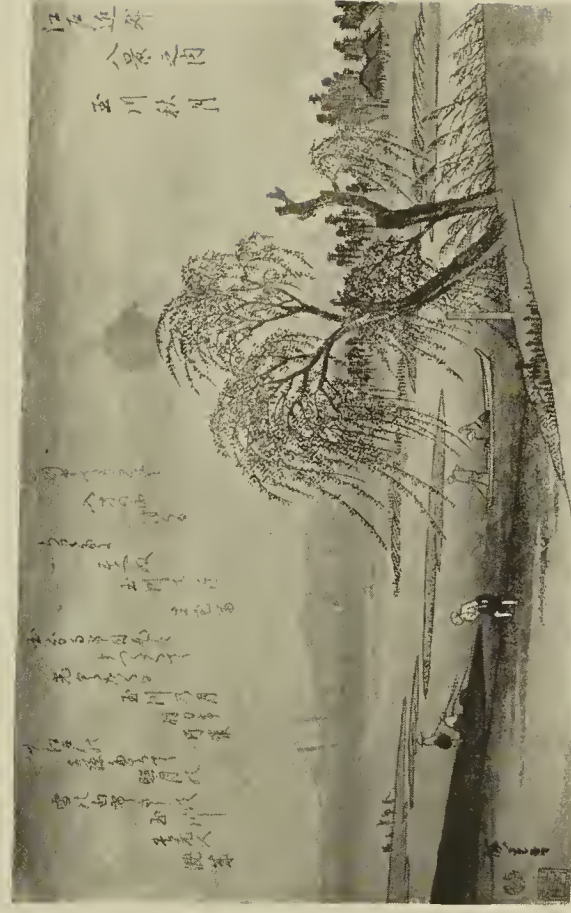
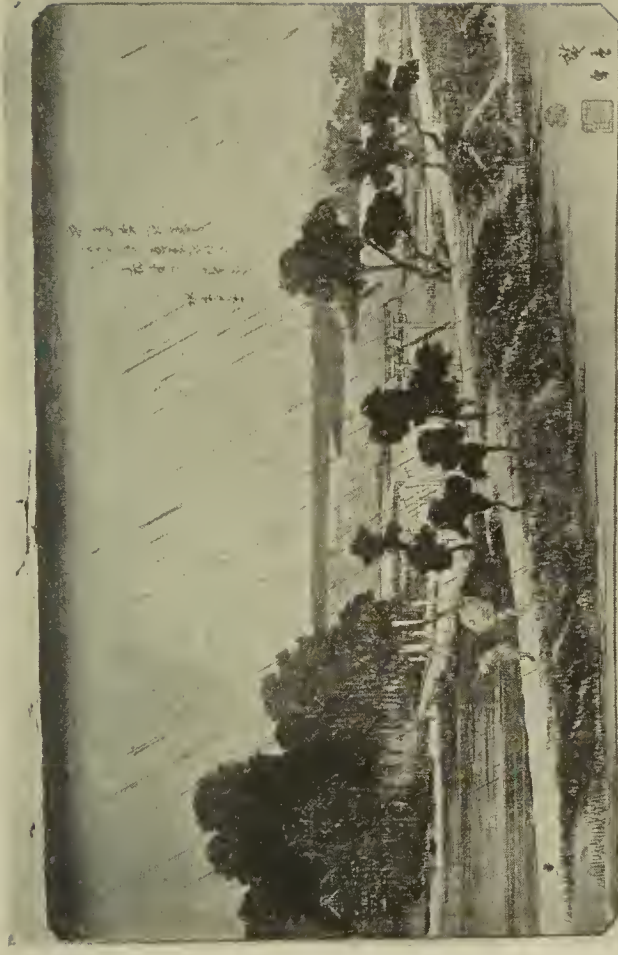
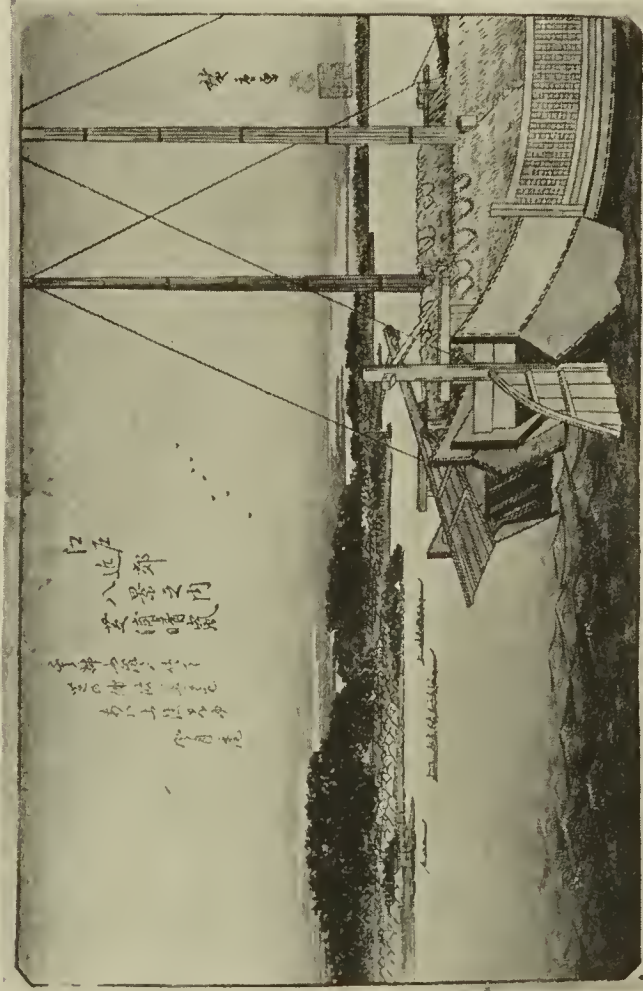
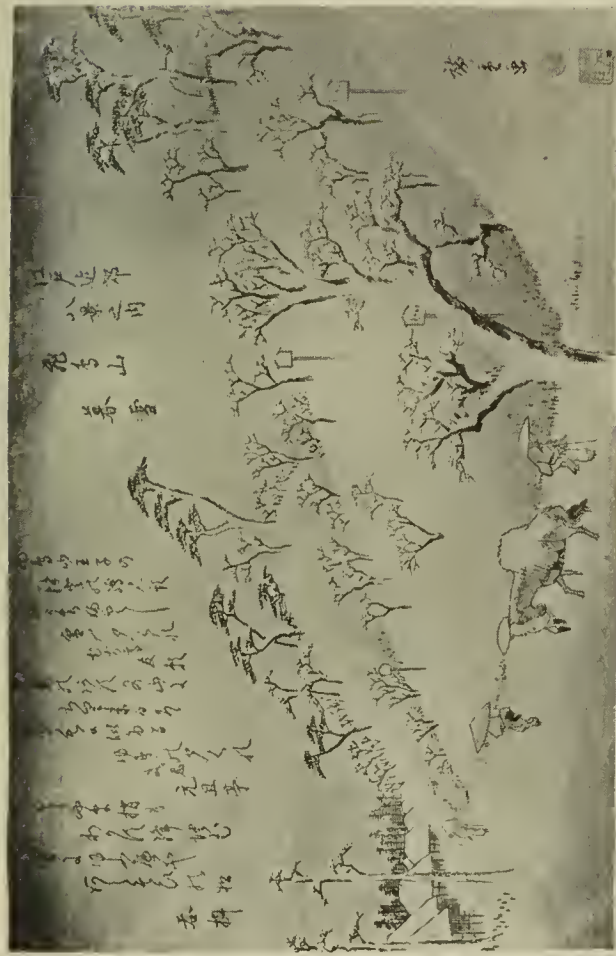
100 ⁰⁰— Picturing the autumn moon shining brightly on the Tama river, and fishermen drawing their nets near a weeping willow tree whose graceful branches are swaying in a breeze.

Illustrated

HOKUSAI

367. WIDE PRINT

27 ⁵⁰— With a varied display of chrysanthemums in soft colors, and a single bee fluttering over the group.



Nos. 363-364-365-366: FOUR VIEWS OF THE SUBURBS OF YEDDO BY HIROSHIGE

Second and Last Evening

HOKUSAI

FAMOUS BRIDGE SERIES, ENTITLED: "SHOKOKU MEIKYO KIRAN,"
"THE VIEWS OF THE BRIDGES OF THE VARIOUS PROVINCES"
(four prints of the Series)

368. YAHAGI-NO-HASHI

20⁰⁰—

The Yahagi bridge of Okazaki on the Tokaido, a high and broad arch on wooden piers and carrying many people, most of whom are watching an archery contest taking place on the nearly dry bed of the river, on the far side, while on other parts of the waterless bottom parasols and mats are drying.

369. KUMO-NO-KAKE-HASHI

20⁰⁰—

A high bridge between tall, rugged crags, which sometimes in hazy weather looks cloud-like in its lofty elevation; at Ashikaga in the province of Shimotsuke.

370. MIKAWA YATSUBASHI

17⁵⁰—

The bridge of eight parts over the iris pond in the province of Mikawa, with farmers and travelers crossing it and some pausing to admire the iris blossoms.

Illustrated

371. SANO FUNABASHI

5-5⁰⁰—

A pontoon bridge in the province of Kozuke describing a sharp curve, almost rectangular, and travelers crossing it, one of them on a brown horse. Snow covers the land and rests upon the treetops, and coats the plodding pilgrims.

Illustrated

HOKUSAI

"HUNDRED POEMS EXPLAINED BY THE NURSE;" JAPANESE TITLE:
"HIYAKUNIN ISSHU UBA GA YETOKI" (seven prints
of the series)

372. POEM BY GON-CHU-NAGON-SADA-IYE

10⁰⁰—

On salt making. Girls bring the salt water in buckets on yokes on their shoulders, men pile the bundles of wood and an old couple feed the fire, which burns briskly.



No. 370: MIKAWA YATSUHASHI BY HOKUSAI

No. 371: SANO FUNABASHI BY HOKUSAI

HOKUSAI—*Continued*

“HUNDRED POEMS”—*Continued*

373. POEM BY SARUMARU DAYU

22 50

A party of peasant women, their shoulders basket laden, and carrying rakes, thread a winding path through the mountains in the autumn, when the maples are in their bright tints; two of them turn to listen to the far cry of a stag on a distant crest.

374. POEM BY FUJIWARA-SHIGE-YUKI-ASON

23 50

A junk with tall sail hoisted moves steadily through rippling waters along a low green shore. A couple peer from its square port, and birds fly low over a point of the land. In excellent condition.

375. POEM BY KAN-KE

12 50

A high court officer's visit to the Tomukeyana shrine at Nara. The picture shows in brilliant color his bullock cart waiting, the bullock lying down within its shafts and attendants at hand, while red maple leaves sweep through the air on a gentle autumn breeze.

376. POEM BY SANGI TAKAMURA

32 50

On the women divers for the *awabi* (shellfish), who throughout the year pursue their task. Three are in the rolling waves between rocky islands, one bringing up a shell, while the companion three rest on a low bluff and men in a boat stand ready to receive the catch.

377. POEM BY BUNYA-NO-ASAYASU

65 00

Young palace attendants in a boat in an arm of a lake where the lotus grows gather the leaves and the flowers.

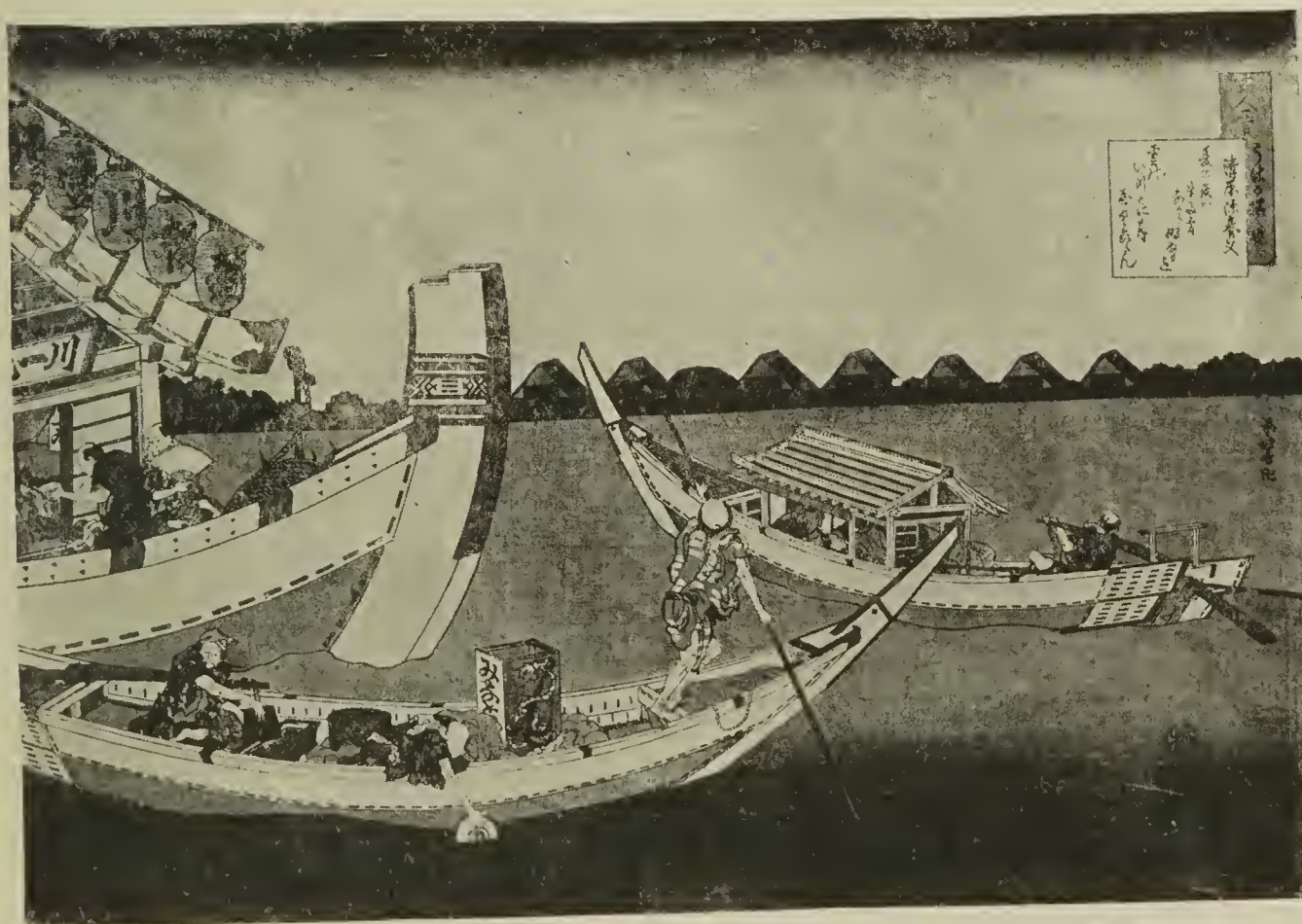
Illustrated

378. POEM BY KIYOWARA-MINAMOTO-NO-YOFU

50 00

Midsummer night on the Sumida river, with a great pleasure boat alight with lanterns and two smaller craft, all carrying passengers enjoying the evening.

Illustrated



No. 377: POEM BY BUNYA-NO-ASAYASU BY HOKUSAI

No. 378: POEM BY KIYOWARA-MINAMOTO-NO-YOFU BY HOKUSAI

Second and Last Evening

HOKUSAI

EIGHT OF THE FAMOUS SERIES OF THIRTY-SIX VIEWS OF FUJIYAMA,
ENTITLED: "FUGAKU SANJU-ROKKEI"; ALL SIGNED
Maye-no Hokusai Itsu fude

379. FUJIYAMA

25 ⁰⁰—

From Umezawa-Hidari, in the province of Soshu, with five cranes at the edge of a foreground stream and a pair of the birds flying skyward.

380. FUJIYAMA

50 ⁰⁰—

From Ushibori, in the province of Hidachi, showing in the foreground a boat with people aboard, lying in the shallows of the Ushibori swamp. In rich blues, soft green and white.

381. FUJIYAMA

20 ⁰⁰—

From Izawa, in the province of Koshu, showing travelers at the border of the blue and silvery lake at dawn.

382. FUJIYAMA

25 ⁰⁰—

From the ocean, off the Bay of Kazusa, with two pale-rose and old-gold junks in the immediate foreground. A rare example.

383. FUJIYAMA

55 ⁰⁰—

From Ishikatazawa, with a fisherman drawing his net in blue water from a long green point of land.

Illustrated

384. FUJIYAMA

35 ⁰⁰—

From Honjo Tatekawa in Yeddo, the well known lumber-yard subject. Rare example.

Illustrated



No. 383: FUJIYAMA FROM ISHIKATAZAWA BY HOKUSAI
 No. 384: FUJIYAMA FROM HONJO TATEKAWA BY HOKUSAI

Second and Last Evening

HOKUSAI—*Continued*

THIRTY-SIX VIEWS OF FUJIYAMA—*Continued*

385. FUJIYAMA

270⁰⁰—

From Yamashita Shiro-ame, with lightning flashes illuminating the great peak and white cloud banks lying over the lower mountains.

Illustrated

386. FUJIYAMA

350⁰⁰—

From Kanagawa; one of the noted prints of the series, known as “Uranami” (meaning “back of the waves”), and showing the distant mountain beyond huge seas, with the atmosphere thickening under an approaching storm.

Illustrated

HOKUSAI

387. KAKEMONO-YE

120⁰⁰—

Shika-Shashinkyo Series. “Tokusa-Kari,” an old man carrying a load of *tokusa*, balanced on a pole borne upon his shoulder, across a bridge over rapids. In the distance a fine growth of border grasses and a copse, in the path of the rising full moon. Signed, Mayeno Hokusai Iitsu fude.

388. KAKEMONO-YE

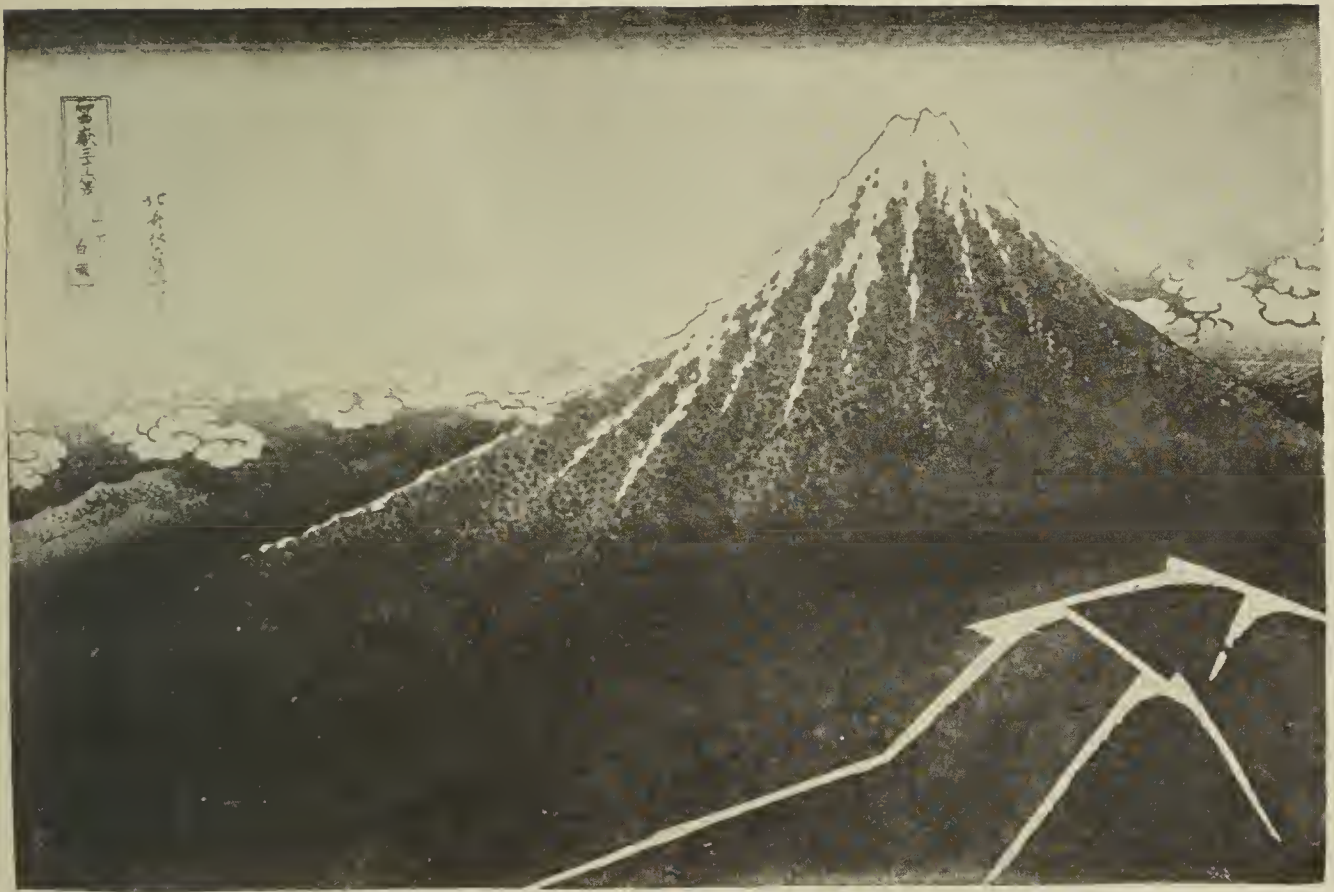
105⁰⁰—

Shika-Shashinkyo Series. Toru-Daijin in full Court costume, and two of his retainers, on a green shore under the new moon, with sleeping birds in the top branches of a tree in the foreground. Signed Mayeno Hokusai Iitsu fude.

389. KAKEMONO-YE

100⁰⁰—

Abe-no-Nakamaro, the great poet and statesman, who was sent as envoy to China and after being graciously received by the Chinese Emperor was feasted by him and made drunk, after which the Emperor retired, leaving orders that his guest be imprisoned and starved



No. 385: FUJIYAMA FROM YAMASHITA SHIRO-AME BY HOKUSAI

No. 386: FUJIYAMA FROM KANAGAWA BY HOKUSAI

Second and Last Evening

HOKUSAI—*Continued*

to death. The envoy is pictured seated on the high balcony of a Chinese palace at the waterside, beneath a tall pine tree, in the light of the full moon, with various figures about him and a number of sampans in the distance, guarding against his escape.

Illustrated

390. KAKEMONO-YE

135⁰⁰ Shika-Shashinkyo Series. "Sho-nenko"; a Chinese incident, in which two nobles on horseback on the winding road bordering a lake are shown laughing at an old fisherman who has gone to sleep while still holding his rod, seated on the green bank. Signed, Maye-no Hokusai Iitsu fude.

Illustrated

SHUNYEI

391. ACTOR PRINT

12⁵⁰ Representing a lady with a fan, standing near a bamboo fence.

392. ACTOR PRINT

7⁵⁰ Presenting a puppet showman on a stage, holding up a female doll, or marionette.

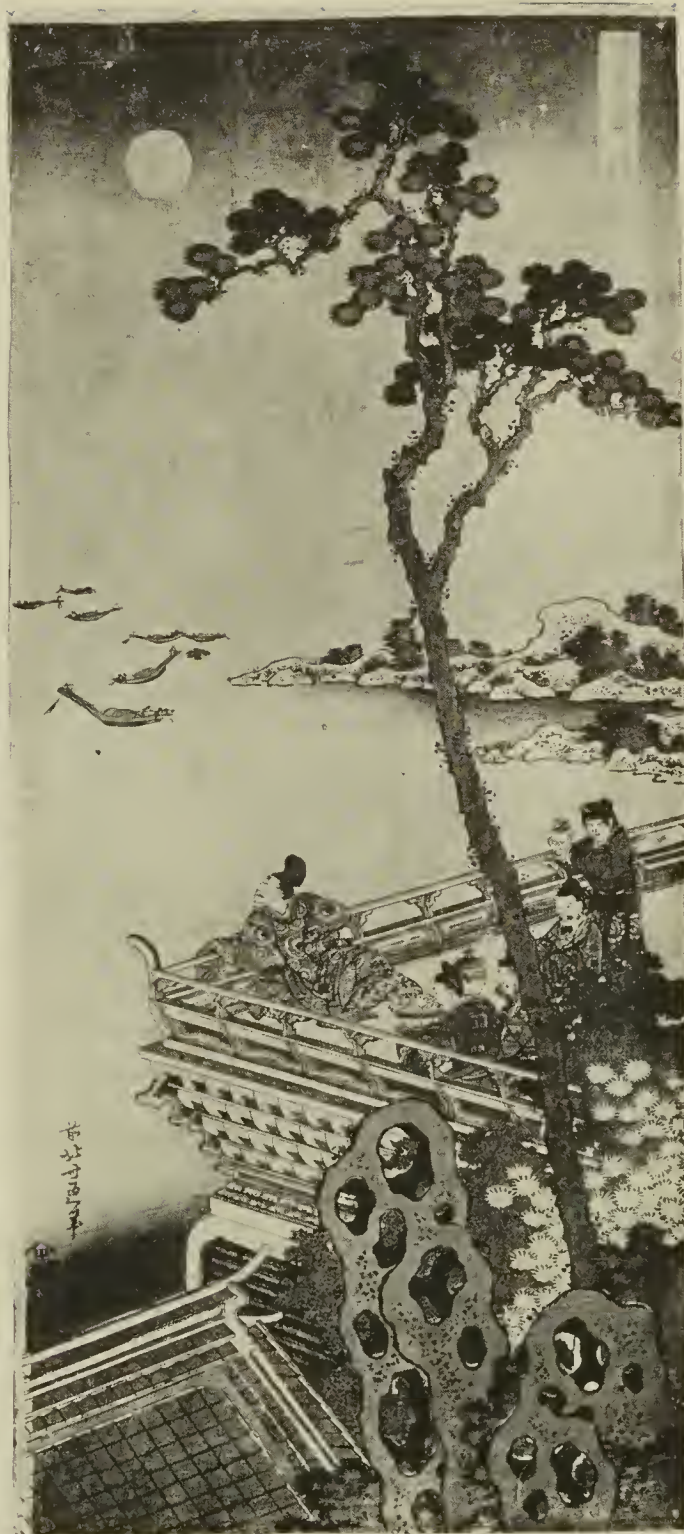
393. ACTOR PRINT

10⁰⁰ Picturing a swordsman ready for attack, standing on the bank of a river and holding a lantern by its string in his teeth.

Illustrated

394. LARGE PRINT OF AN ACTOR AS A SAMURAI

85⁰⁰ With swords and fan, standing. An extraordinary specimen. Fine impression.



Nos. 389-390: KAKEMONO-YE BY HOKUSAI

Second and Last Evening

SHUNSHO

395. ACTOR PRINT

12 ⁵⁰— Picturing a nobleman in Court costume.

396. ACTOR PRINT

10 ⁰⁰— Showing an actor in the character of a "bad man."

397. ACTOR PRINT

15 ⁵⁰— In representation of a lady in a classical dance, seated among peonies and holding aloft one of the huge blossoms; she wears an animal-head bonnet.

398. AN ACTOR

7 ⁵⁰— In the character of a samurai.

399. AN ACTOR

10 ⁰⁰— As a middle class merchant.

400. AN ACTOR

30 ⁰⁰— Representing an itinerant vendor of incense.

401. AN ACTOR

20 ⁵⁰— As a young noble, standing, in handsomely designed apparel.

402. AN ACTOR

20 ⁰⁰— As a young woman standing near a latticed balcony, with a pine tree in the background.

Illustrated

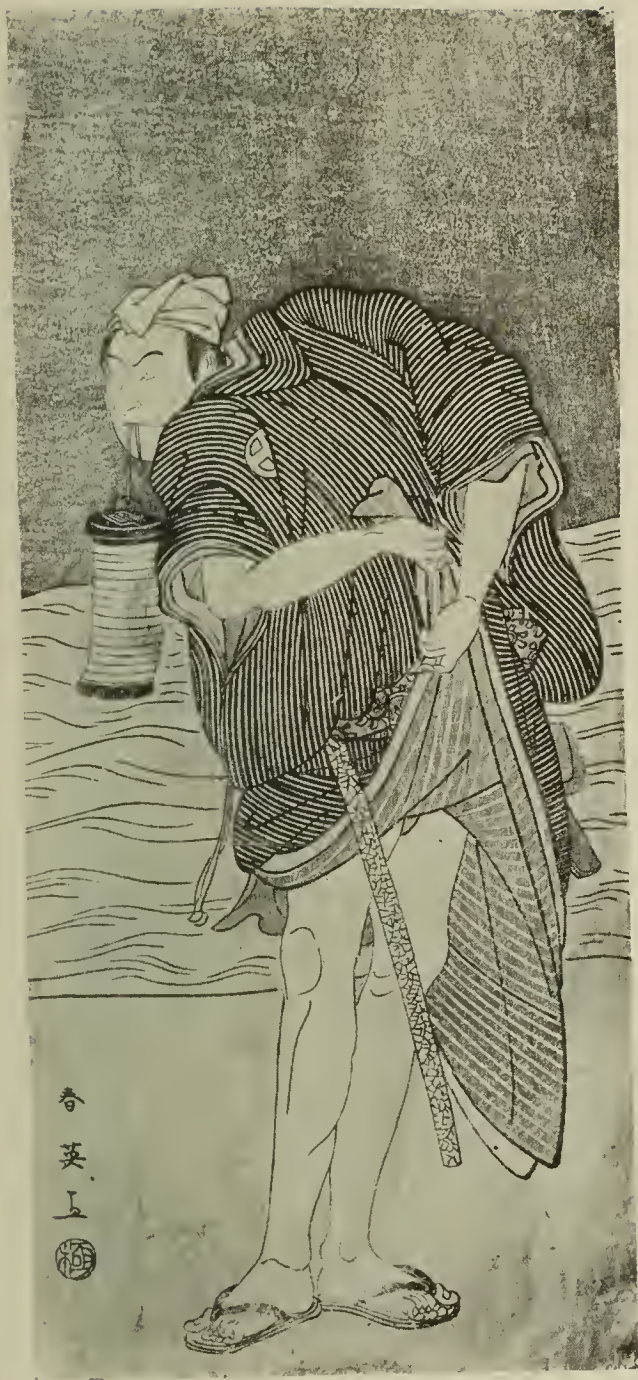
403. SMALL QUADRANGULAR PRINT

17 ⁵⁰— A broad upright oblong, picturing two girls, one standing, one seated, at the corner of a balcony, enjoying the view of a varied landscape. In the style of Harunobu.

BUNCHO

404. NARROW UPRIGHT PRINT

20 ⁰⁰— Picturing an actor in the character of a vendor of *uiro* (a sweetmeat).



No. 393: AN ACTOR BY SHUNYEI



No. 402: AN ACTOR BY SHUNSHO

Second and Last Evening

BUNCHO—*Continued*

405. NARROW UPRIGHT PRINT

3250

Of an actor posing as a samurai, holding aloft a hobbyhorse head, and standing before a blossoming plum tree.

406. NARROW UPRIGHT PRINT

4550

An actor in the rôle of a young noble, standing near a *chano-yu* set (used in ceremonial tea service), with one sword under his arm and holding another in both hands.

Illustrated

407. NARROW UPRIGHT PRINT

90.

An actor in the guise of a young girl, standing near a royal carriage which is at rest beside a maple tree in autumn coloring.

Illustrated

408. NARROW UPRIGHT PRINT

4550

An actor in the rôle of a young lady, in a beautiful dress of delicate coloring, seated near a *tokonoma* and admiring a painting hanging on the wall. Fine specimen.

TOYOKUNI

409. REGULAR SIZE UPRIGHT PRINT

1250

Representing the actors Segawa Kikunojo as a wife, *Kowata*, and Ichikawa Omezo as the champion wrestler, *Umegawa*.

410. UPRIGHT PRINT

1250

Portrait of Tama-giku, full-length, seated; she is writing a letter, the brush poised momentarily above the paper as she pauses to think.

411. REGULAR SIZE UPRIGHT PRINT

3250

Showing the actors Naritaya as a man, seated, and Tennojiya as a woman, standing.



No. 406: AN ACTOR BY BUNCHO



No. 407: AN ACTOR BY BUNCHO

Second and Last Evening

TOYOKUNI—*Continued*

412. UPRIGHT PRINT

25 00

A tea house beauty presented at three-quarters length, offering tea.

413. VERTICAL PRINT.

20 50

Regular size, picturing a vendor of sweet waters at his stand, and a tall young woman standing with a parasol in one hand, and with the other hand holding out a large glass bowl to be filled.

414. VERTICAL PRINT

7 50

Regular size, representing a beauty in gorgeous raiment, on parade with her two small attendants only less gorgeously attired.

415. VERTICAL PRINT

12 50

Regular size. Showing the actors Segawa Michisaburo and Segawa Michinosuke as a noble lady in rich apparel and one of the lowest class of women.

416. REGULAR SIZE VERTICAL PRINT

12 50

Portraying the actors Ichikawa Omezo as the great warrior *Asahina* and Matsumoto Yonesaburo as *Shosho*, in a play.

417. UPRIGHT PRINT

30 00

Regular size. Picturing two actors, one in character of a man and the other representing a woman, he appearing at three-quarters length, standing, and she in half-length with one hand raised toward her shoulder.

418. UPRIGHT PRINT

260 00

Portrait of the actor Iwai Hanshiro in female character, standing in the dark, with veil over head and a beautiful dress of lavender tones. A remarkable print in any collection; rarely found.

Illustrated

419. DIPTYCH.

45 00

Two actors as samurai, fencing.

役者舞臺之次女繪やうと

豊國色



No. 418: PORTRAIT OF THE ACTOR IWAI HANSHIRO IN FEMALE CHARACTER BY TOYOKUNI

TOYOKUNI—*Continued*

420. TRIPTYCH

105⁰⁰—

Numerous beautiful young women, some of them musically inclined, in a large pleasure boat on the Sumida river, near the Ryogoku bridge.

Illustrated

SHUCHO

421. UPRIGHT PRINT

75⁰⁰—

An evening of enjoyment at a tea house, showing in full light a young woman playing the samisen and another fetching a pot of sake, and a man singing who is seen in silhouette through a screen behind which he is seated.

422. UPRIGHT PRINT

75⁰⁰—

Young woman after a bath, wrapped in a purple-patterned robe, resting back of a screen.

423. VERTICAL PRINT

20⁰⁰—

Regular size. Head and shoulders portrait, including the hands, of the beautiful Some-no-suke, cooling herself with her fan.

424. VERTICAL PRINT

20⁰⁰—

Regular size. Head and shoulders portrait of the Yoshiwara beauty Shizuka, with a book.

425. VERTICAL PRINT

35⁰⁰—

Regular size. Half-length portrait of a handsome geisha, Hanando, admiring a fine glass sake bottle.

YEISHO

426. LONG NARROW PRINT

15⁰⁰—

Three young ladies of family and position are shown in a theatre box, the attention of one with a fan engaged in opposite direction to that of her companions.

Illustrated



No. 420: TRIPTYCH BY TOYOKUNI

YEISHO—*Continued*

427. VERTICAL PRINT

55⁰⁰—

Regular size. A young lady seated, after her bath, acting as her own manicure.

Illustrated

428. VERTICAL PRINT

60⁰⁰—

Regular size. Half-length portrait of the beauty Kasu-ga-no, after the bath.

Illustrated

YEISHI

429. UPRIGHT PRINT

35⁰⁰—

Fine and interesting, in black and white on thinnest tissue; subject, a young woman dressing her hair. She is seated on the floor before a circular mirror fixed in a dressing table, and holds behind her shoulder a circular hand-mirror, in which the back of her carefully formed coiffure is reflected, both for her and for the spectator. First state; a first impression, in India ink (*sumi*), the features and garments in outline, before the preparation of blocks for the color printing.

430. VERTICAL PRINT

40⁰⁰—

Tall girl adjusting her hair ornaments before a mirror, and her attendant seated near by.

431. VERTICAL PRINT

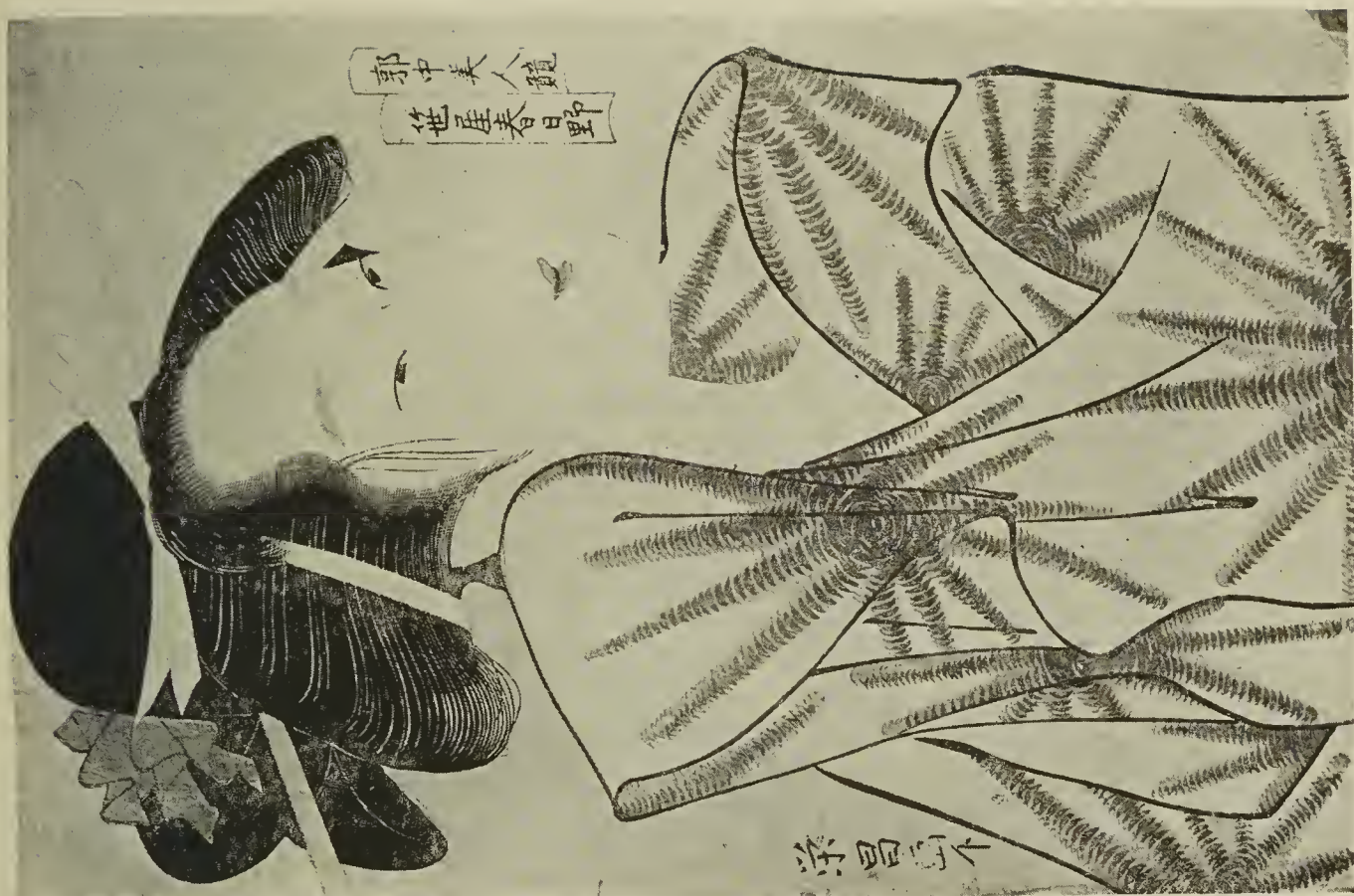
25⁰⁰—

Regular size. Celebration of a festival day in summer; ladies promenading and children happy at a confectioner's stand set up in the street.

432. VERTICAL PRINT

12⁵⁰—

Regular size. Full-length standing figure of a Court lady in richly decorated garments, critically examining paintings on a wall.



Nos. 427-428: TWO PRINTS BY YEISHO

YEISHI—*Continued*

433. REGULAR SIZE VERTICAL PRINT

12 ⁵⁰—

Portrait of the dignified beauty Kisegawa, at full length, seated, studying and admiring a scroll of poems and paintings.

434. LONG NARROW PRINT

32 ⁵⁰—

Showing two Yoshiwara beauties in pink, black and yellow, talking to a man through the lattice.

Illustrated

435. LONG NARROW PRINT

65 ⁰⁰—

Portraying Oh-gino, one of the beauties of the Yoshiwara, in rich black with delicate pink and green obi, and her small attendant, who is seated on a bench.

Illustrated

436. VERTICAL PRINT

210 ⁰⁰—

Regular size. Portrait of Hanamurasaki, a beauty in brilliant garb, writing.

437. VERTICAL PRINT

60 ⁰⁰—

Regular size. Portrait of Wakana, a placid beauty, reading a book by candlelight.

KORIUSAI

438. LONG NARROW PRINT

75 ⁰⁰—

Portraying Kusakata, a beauty of the Yoshiwara, in voluminous robes softly colored, her outer coat adorned in pine tree patterns, standing under a blossoming cherry tree.

439. LONG NARROW PRINT

65 ⁰⁰—

With the seated figure of a noble lady reading, her book lying on an orange-pink table, and her attendant in an old-rose kimono standing behind her.



No. 426: NARROW PRINT BY YEISHO
 Nos. 434-435: NARROW PRINTS BY YEISHI

KORIUSAI—*Continued*

440. CHUBAN

12⁵⁰—

A girl seated on a porch is reading a letter, while another stands by, listening. Through a lattice is seen the top of a tall fire tower.

441. CHUBAN

12⁵⁰—

Guided by an attendant with a lantern, a young samurai and a young woman are seen on the way to a tea house.

442. CHUBAN

17⁵⁰—

Portraits of two girls in conversation, Sayo-ginu standing, and Kinshu seated and holding a pipe.

443. LONG NARROW PRINT

17⁵⁰—

Showing Agemaki, a Yoshiwara beauty, attentively studying a *tanzaku*, or poem card, her young attendant in front of her. In orange, black and soft tones of pink, gray and brown-green.

Illustrated

444. LONG NARROW PRINT

90⁰⁰—

In which a stork standing in the foreground beneath a pine tree turns back its head with open bill, toward a girl walking who looks down at it with interest.

Illustrated

445. LONG NARROW PRINT

35⁰⁰—

Portraying a young Komuso clad in grayish-white, soft pink and gray-blue, standing, a large yellow hat in his hand, and a placid young woman of the Yoshiwara looking at him from an orange-hued lattice.

Illustrated

446. LONG NARROW PRINT

25⁰⁰—

A portrait of Shirotaye, of the Yoshiwara, standing under the cherry blossoms.



KORIUSAI—*Continued*

447. VERTICAL PRINT

22 50

Regular size. Group picture portraying Morokoshi, one of the beauties, seated and holding up a baby, one of her attendants standing by and teasing him.

Illustrated

448. VERTICAL PRINT

45 00

Regular size. A belle of the Yoshiwara, Wakamurasaki, walking, followed by attendants.

Illustrated

449. VERTICAL PRINT

50 00

Regular size. Portrait of Karahata, seated, making tea; two of her small attendants standing near, watching.

Illustrated

SHUNCHO

450. REGULAR SIZE VERTICAL PRINT

15 00

In the cool of the evening in summer, two ladies preceded by a boy carrying a lantern are observed on a pathway at Shinobazu, a man halting and turning 'round just behind them. In the background Uyenopark and the lake and island shrine.

451. LONG NARROW PRINT

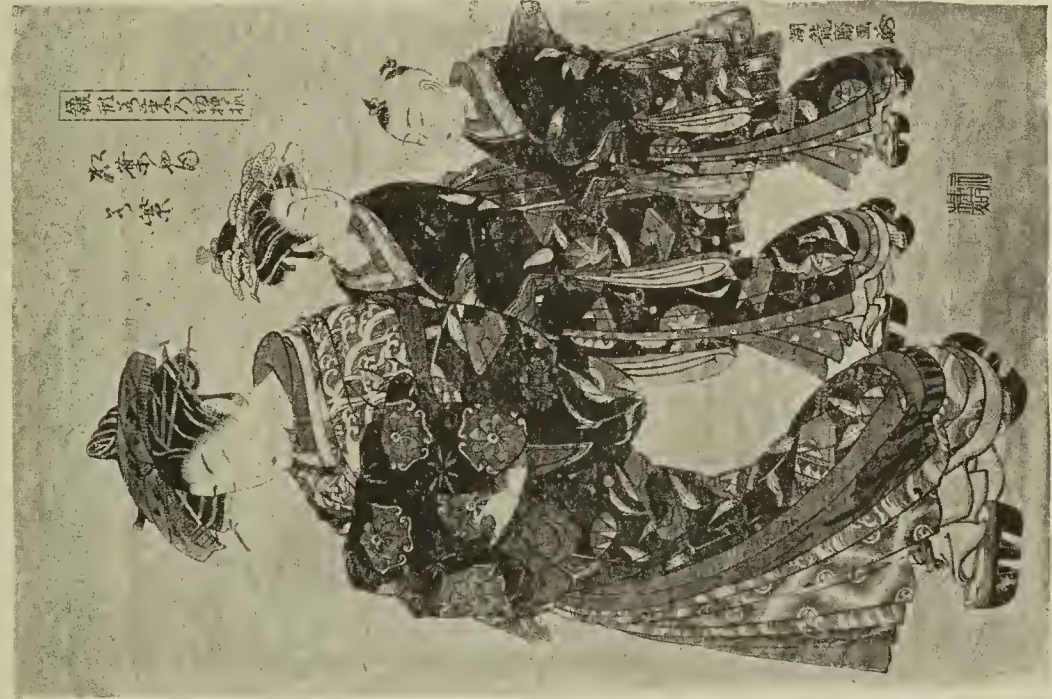
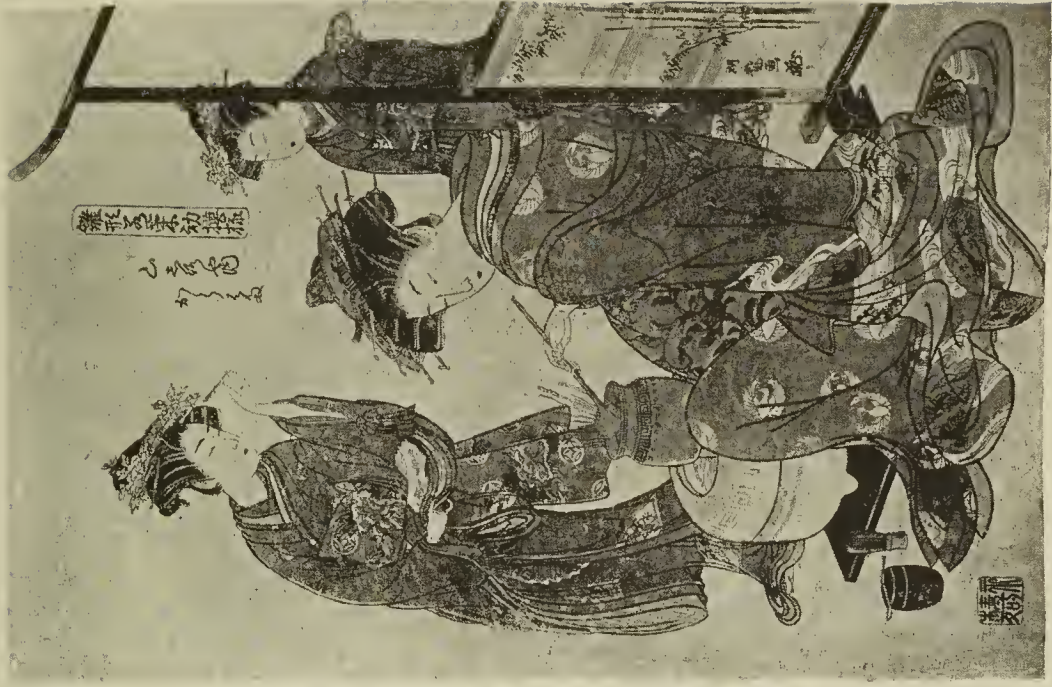
12 50

Of a young girl seated, reading a letter, and a young man looking in at her from the open window, where he stands under a pine tree.

452. REGULAR SIZE VERTICAL PRINT

240 00

Four young ladies enjoying themselves in a garden, three of them about to cross a narrow bridge over a stream.



Nos. 447-448-449: THREE PRINTS BY KORIUSAI

Second and Last Evening

SHUNCHO—*Continued*

453. REGULAR SIZE VERTICAL PRINT

40⁰⁰ Equestrian figure subject: the great warrior Kumagae Naozane in full armor, mounted on a black charger which he is checking in spirited movement on a beach of the Inland Sea, under a leaning pine tree. He is armed with a great sword and a long bow.

454. LONG NARROW PRINT

30⁰⁰ Representing two girls in pink, gray and brown, on a yellow ground, happily engaged in the annual ceremony of pounding the green leaves of the field for cooking with rice on the seventh day of January.

Illustrated

455. LONG NARROW PRINT

45⁰⁰ Picturing a man in a black kimono adorned with the swastika pattern in white, and a girl coaxing him to leave the room.

Illustrated

KIYONAGA

456. CHUBAN

20⁰⁰ Two girls resting on a tea house bench in the grounds of an Inari or fox temple, on a hilltop, and looking intently down the hill.

457. CHUBAN

20⁰⁰ Picturing a noble lady in a rich purple-lavender dress, accompanied by two attendants dressed precisely alike, on her way to make a visit.

458. CHUBAN

25⁰⁰ Presenting a young lady in brightly colored garments and wearing a black veil, out for a walk, accompanied by a male and a female attendant.



Nos. 454-455: TWO LONG NARROW PRINTS BY SHUNCHO

KIYONAGA—*Continued*

459. LONG NARROW PRINT

22 50
With standing figures of a young couple, the man engaged in reading a letter, the shy and loving maiden waiting diffidently; a broom rests against his elbow. In soft tones of green, pink and purple-lilac.

Illustrated

460. REGULAR SIZE UPRIGHT PRINT

17 50
Showing the actors Matsumoto Yonesaburo and Sawamura Sojuro on the stage in a play, the former as a man showing a picture to a woman, who is represented by his comrade in a brilliant gown.

461. REGULAR SIZE UPRIGHT PRINT

50 80
A beautiful one, picturing in the foreground a poor young pilgrim girl crossing the Nippon bridge, a lady in white with a black veil, and her attendant, following her, and lining one bank of the river a series of fire-proof storage buildings, while in the distance appear the towers of a castle.

462. LONG NARROW PRINT

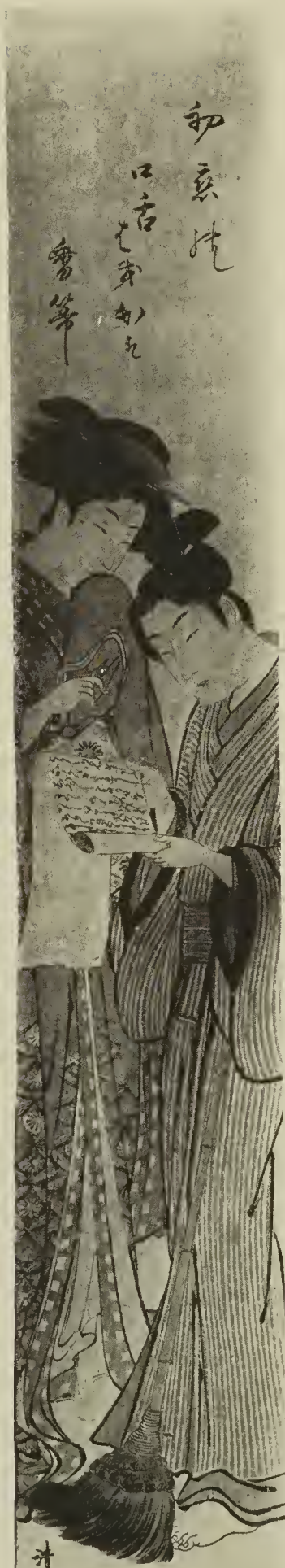
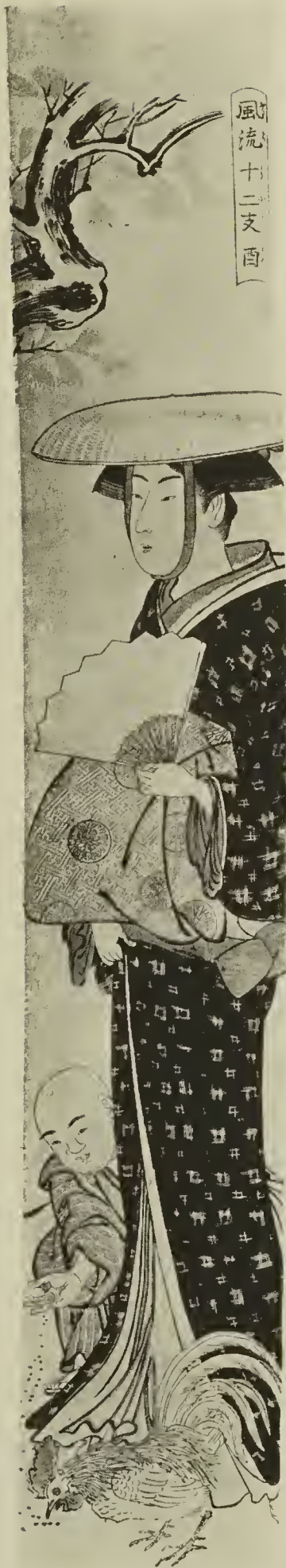
12 50
Picturing two young women in summer attire, one in white carrying a fan, and one in black, both with pink obi.

463. REGULAR SIZE VERTICAL PRINT

65 50
Interior of a tea house, with geisha and musicians preparing for an entertainment. Good condition.

464. REGULAR SIZE VERTICAL PRINT

40 50
Peasant girl offering a potted eggplant early in the season to a noble lady, who is attended.



Nos. 459 and 466: TWO LONG NARROW
PRINTS BY KIYONAGA

KIYONAGA—*Continued*

465. LONG NARROW PRINT

15 00 — A mother seated under a willow tree holds out her arms to receive her baby from an attendant. Printed in warm color.

466. LONG NARROW PRINT

40 00 — In which a small boy is shown feeding a rooster, at the feet of his mother, who wears a black checked kimono and large hat, and is carrying her fan, open, on a summer day.

Illustrated

467. REGULAR SIZE UPRIGHT PRINT

60 00 — Picturing a nobleman in Court dress resting on a bench of a tea house garden, his servant squatting near, and a tea house girl standing just at hand.

Illustrated

468. VERTICAL PRINT

12 5 00 — Regular size. Three young women on a porch, two of them completing their toilet, the third seated with a fan.

Illustrated

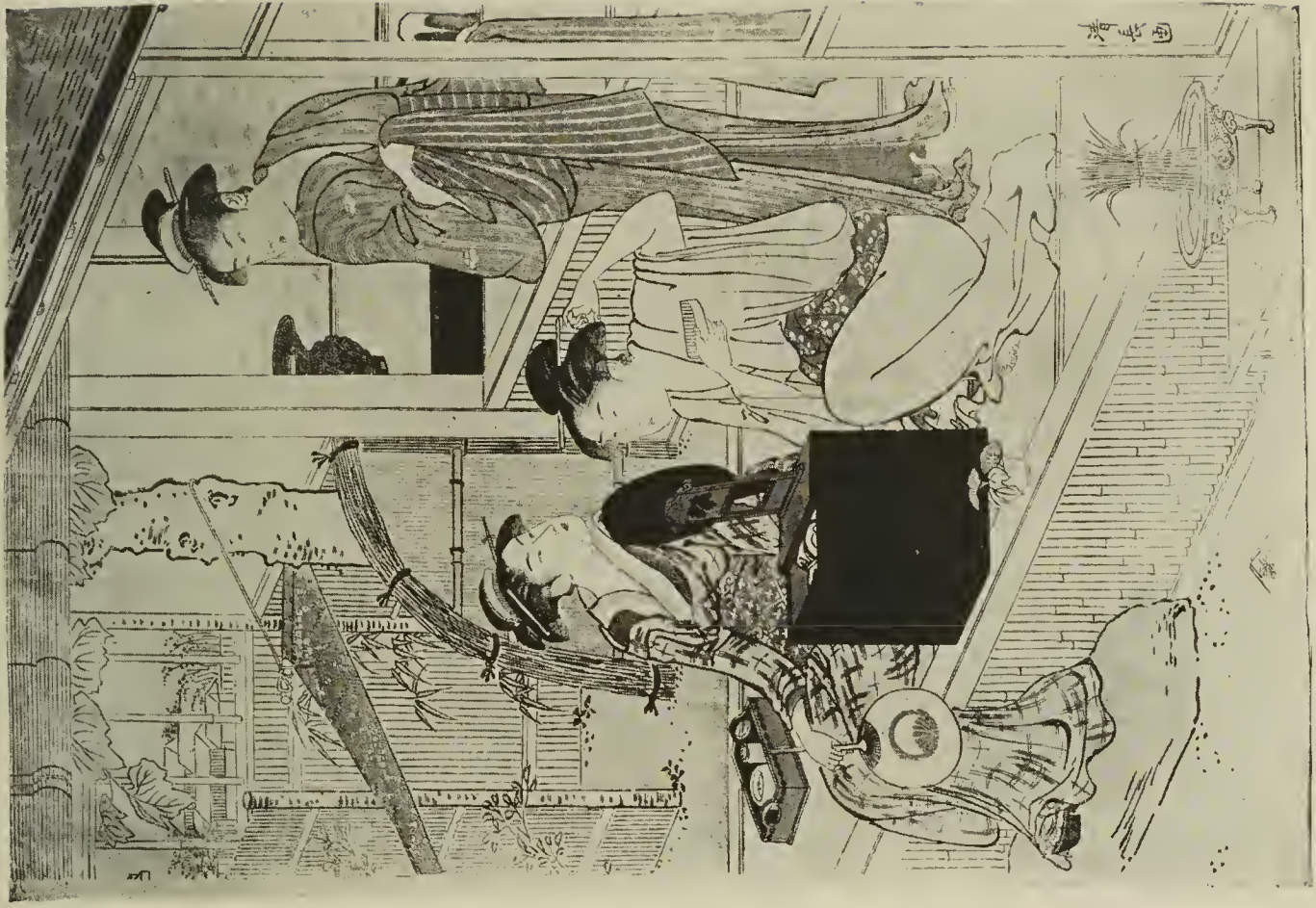
UTAMARO

469. VERTICAL PRINT

30 00 — Regular size, picturing two young women in an argument.

470. REGULAR SIZE VERTICAL PRINT

20 00 — A young man playing the flute, and a young woman holding up a lantern, receiving him.



Nos. 467-468: TWO PRINTS BY KIYONAGA

Second and Last Evening

UTAMARO—*Continued*

471. UPRIGHT PRINT

50⁰⁰—

Showing a young mother explaining to her small boy the pictures on a screen, and her maid standing back of the screen. Silver ground.

472. REGULAR SIZE VERTICAL PRINT

Picturing a young man and a girl, in discussion.

50⁰⁰—

Illustrated

473. REGULAR SIZE VERTICAL PRINT

27⁵⁰—

Portrait of Morokoshi, a handsome young woman gaily bedecked, seated and holding a fan.

Illustrated

474. VERTICAL PRINT

20⁰⁰—

Regular size. Portraying in head and shoulders the beautiful Tagasode, with golden hairpins and pink and yellow kimono adorned with white chrysanthemums, smoking.

Illustrated

475. REGULAR SIZE VERTICAL PRINT

25⁰⁰—

Portrait of Nigiwai, a young woman, who is shown in head and shoulders and holding a book.

476. VERTICAL PRINT

25⁰⁰—

Regular size. Portrait of a young woman sewing, pictured at half-length.

Illustrated

477. UPRIGHT PRINT

1.60⁰⁰—

Regular size. A young mother is dressing her hair, and teasing her infant son through the mirror as she does so, while a maid behind the screen watches the youngster. Fine impression.

Illustrated





Nos. 474 and 476: TWO PRINTS BY UTAMARO

UTAMARO—*Continued*

478. VERTICAL PRINT

220⁰⁰— Regular size. A young and slender tea house beauty is seated, languorously resting in a summer house, wearing a gauze kimono and rich pink obi. Splendid specimen. Fine impression.

Illustrated—See opposite Catalogue No. 251

479. TRIPTYCH

90⁰⁰— Festival procession; ladies carrying the *mikoshi* or small shrine, the forerunners bearing lions' heads and accompanied by boys beating a drum.

Illustrated

HARUNOBU

480. LONG NARROW PRINT

15⁰⁰— Presenting a young woman in summer attire, seated on a porch with her fan, listening with pleasure to a bird singing in its cage above her head.

481. LONG NARROW PRINT

75⁰⁰— Picturing a tall young woman just from her bath, her kimono loosely draped, standing near the porch and casually adjusting a comb in her formally dressed black hair.

482. CHUBAN

60⁰⁰— In which a little girl is receiving a lesson in penmanship from an older girl who stands at her elbow and lightly guides the brush, while another small girl sits by, watching. Fine impression, and soft, rich color.

483. CHUBAN

70⁰⁰— Portraying a love-lorn maiden seated on the floor outside a mosquito netting, writing a letter, and her tired little attendant, fan in hand, dozing behind her.



No. 477: UPRIGHT PRINT BY UTAMARO



No. 479: TRIPTYCH BY UTAMARO

HARUNOBU—*Continued*

484. CHUBAN

55⁰⁰— Showing a young samurai seated in a shop of toilet articles, talking with the girl attendant.

485. LONG NARROW PRINT

180⁰⁰— Showing a young mother resting on a log, a large bundle of fagots on her shoulder, and her small boy climbing a tree, from which a bird is just taking flight.

Illustrated

486. LONG NARROW PRINT

260⁰⁰— In excellent condition, picturing a lady riding sidewise on a cow and holding a pipe in her dainty hand; the animal black and white, the lady in leaf-embroidered coat of soft green with a pinkish-terracotta lining.

Illustrated

487. CHUBAN

50⁰⁰— In which a young woman seated on the floor in a corner of a room is observed asleep, dreaming of a traveler in a sedan chair, while in front of her her younger sister is amusing herself with *hozuki* (a small berry whose hard shell is cracked in the mouth, making a soft musical noise).

488. CHUBAN

170⁰⁰— In which two handsome young girls appear, in a house through whose windows may be seen a garden and its pond, with a bird flying over the water. One girl standing, in a gray coat ornamented with designs of young grasses, has just received a letter. Her companion, in a pink dress with chrysanthemum ornamentation, is seated on the floor, samisen in hand. Beautiful yellow ground. Excellent condition.



Nos. 485-486: TWO LONG NARROW PRINTS BY HARUNOBU

HARUNOBU—*Continued*

489. CHUBAN

140⁸⁰— A young mother standing indoors, near a porch, looking out upon her two children rolling a great snowball in the yard. Excellent condition.

490. CHUBAN

190⁰⁰— Picturing a fishing party in a boat, one young girl who has just caught a fish holding it up and requesting a young man who is standing, oar in hand, to dislodge the hook.

Illustrated

491. CHUBAN

130⁰⁰— Picturing a young woman hiding in the hollow trunk of an aged tree, and a young man standing near the opening. Soft, harmonious coloring. Good impression.

Illustrated

492. CHUBAN

190⁰⁰— The most striking print by this artist in the collection. It depicts a young man in the white Komuso costume, with the characteristic deep straw hat, and carrying the traditional bamboo flute, standing outside the corner of a house, while two girls peep out at him through a window. A splendid specimen. Fine condition.

Illustrated

SHARAKU

493. NARROW UPRIGHT PRINT

25⁰⁰— An actor in the character of a noble lady, holding a miniature royal cart.



Nos. 490-491-492: CHUBANS BY HARUNOBU

Second and Last Evening

SHARAKU—*Continued*

494. UPRIGHT PRINT

170 ³⁰ Portrait of the actor Ichikawa Ebizo as *Kono-Morona*, shown at half-length; silver background. Uncommon subject.

Illustrated

495. UPRIGHT PRINT

280 ⁰⁰ Portrait on silver of the actor Ohtani Tokuji as *Otokodate*; three-quarters length. Fine impression. Good condition.

Illustrated

496. UPRIGHT PRINT

240 ⁰⁰ Portraits of the actors Segawa Tomisaburo and Nakamura Manzo in female rôles. Silver ground. Fine condition.

Illustrated

HIROSHIGE

497. TRIPTYCH

30 ⁰⁰ Men and women in winter dress wander along the Sumida bank across the foreground, beholding the scenery after a heavy fall of snow; in the river a raft and a barge, and on the far shore part of the city of Yeddo.

498. TRIPTYCH

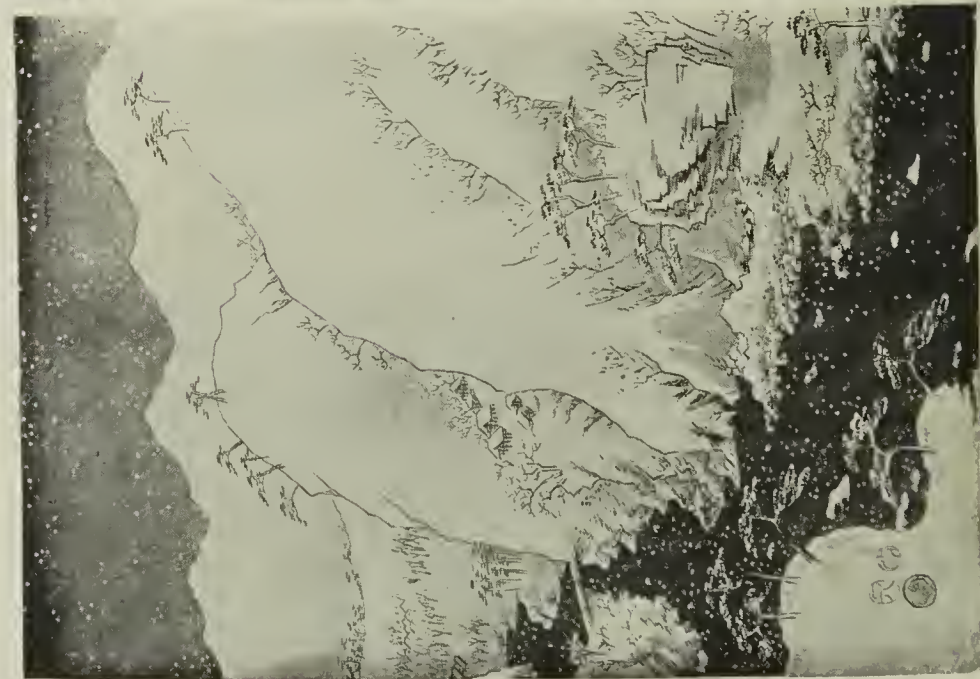
45 ⁰⁰ Famous set of the artist's works, picturing the whirlpool rapids of Naruto in the Strait of Awa, Inland Sea. Many junks in the distance.

499. TRIPTYCH

55 ⁰⁰ Beautiful prints of a winter scene in the Kiso Mountains, the huge, massive flanks snow-covered, snow still



Nos. 494-495-496: THREE ACTORS BY SHARAKU



No. 499: TRIPTYCH BY HIROSHIGE



No. 500: TRIPTYCH BY HIROSHIGE

HIROSHIGE—Continued

falling, and a cold blue stream running rapidly in a winding course at their base. A traveler and a wood cutter seen in a steep mountain path.

Illustrated

500. TRIPTYCH

310⁰⁰—

One of the great sets, Kanazawa Hakkei, picturing landscape and lake on a bright moonlight night; wild geese in flight across the face of the full moon.

Illustrated

501. KAKEMONO-YE

70⁰⁰—

One of the artist's famous works, picturing the Fuji river, with both transparency and intense depth in the blue of the water, in which two boats are seen, winding between rugged banks beneath snow-covered mountains and pines. In the distance are the roofs of buildings.

Illustrated

502. KAKEMONO-YE

570⁰⁰—

"The Monkey Bridge," world known as the artist's best work, and very rare. High aloft a narrow bridge crosses the picture, its left anchorage only being within view, but at both right and left trees of generous foliage appearing on steep, rugged mountain sides. Travelers are passing over, toward the left, one of them mounted on horseback. Beneath the bridge the full moon, not far above the horizon, floats in a soft blue sky over blue water and a transverse ridge of gray mountain peaks. A mountain stream, blue and gurgling, threads the gorge of the foreground under the bridge, and beyond it, in the middle distance, a sleeping village lies within the shelter of an open forest of dark pines. Excellent condition.

Illustrated



Nos. 501-502: KAKEMONO-YE BY HIROSHIGE

Second and Last Evening

TOYONOBU

503. KAKEMONO-YE

Portrait of a young lady of position, in simple summer dress, walking in her spacious family garden in the early evening, beside the cool waters of an extensive pond. She carries a fan, and a small paper lantern which is lighted, and appears under the drooping branches of a willow tree. A lacquer print. An excellent impression and in perfect condition. To find a Toyonobu print of this size in such perfection and freshness is extremely rare.

Illustrated—See opposite Catalogue No. 1

12-30 00
\$ 12 400. 50

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

ARTISTS REPRESENTED

Alphabetical list, with dates of birth and death or of the known periods in which they worked, and the catalogue numbers of their productions which appear in the sale, together with brief biographical observations.

	BORN	WORKED	DIED
BUNCHO, Ippitsusai <p>“An artist of samurai rank, who for a few years designed actor prints in the manner of Shunsho, which have great distinction of style and color. He was celebrated also as a writer of comic odes. He died on May 18, 1796.”—F. W. Gookin. Catalogue Nos. 404-408</p>		1765	1796
CHOKI, Yeishosai <p>His best works, so far as known and identified, appeared between the years above noted. Catalogue No. 189</p>		1780-1805	
GAKUTEI, ——— <p>Pupil of Shunsho; later a strong follower of Hokusai. His best work appeared about the year 1820. Catalogue Nos. 251-253</p>		1820	
HARUNOBU, Suzuki <p>“The central figure in Ukiyoé, and the eminent master under whose hand the art of color printing was brought to perfection in the sixties of the eighteenth century. He was a draughtsman of extreme elegance and power, and his works have a charm that is peculiarly their own.”—F. W. Gookin. Catalogues Nos. 241-250; 480-492</p>	1725?		1770

	BORN	WORKED	DIED
HARUSHIGE, Miyagawa <p>A pupil of Harunobu. He worked a very short time, his best work appearing about 1795.</p> <p>Catalogue No. 240</p>		1795	
HIROSHIGE, Ando (Ichiryusai) <p>"The last great artist of the Ukiyoé school, and a consummate master of landscape art."—F. W. Gookin.</p> <p>Catalogue Nos. 14-119; 262-366; 497-502</p>	1797		1858
HOKUSAI, Katsushika <p>World known as a great master; born in Yeddo in September, 1760. Lived in the district of Katsushika during boyhood, and at age of 18 studied art of wood engraving, and became pupil of Katsukawa Shunsho. He used several different names during his long artistic life, as Shunro, Sori, Tai-to, Iitsu.</p> <p>Catalogue Nos. 156-174; 257-260; 367-390</p>	1760		1849
HOKUJU, Shotei <p>Pupil of Hokusai; his landscapes show considerable Dutch influence.</p> <p>Catalogue No. 155</p>		1800-1830	
HOKKEI, Uwoya <p>First and best known pupil of Hokusai; before going to Hokusai he had studied under Kano Yeisen.</p> <p>Catalogue Nos. 7-13</p>	1780		1858
KEISAI, Yeisen <p>The most successful pupil of Yeizan. He was the son of a Kano School artist, and beyond doubt came to</p>	1792		1848

	BORN	WORKED	DIED
KEISAI — <i>Continued</i> excel his master, particularly in his landscape and flower work. Catalogue Nos. 6; 143-154			
KIYONAGA, Torii Studied under Torii Kiyomitsu, but from the first his work displayed marked individuality, and bears little resemblance to that of his master. "The dominant characteristics of his style are rugged strength and the marvelous quality of his brush strokes. Everything considered, the greatest artist of the Ukiyoé School and the culminating figure in its forward movement."—F. W. Gookin. Catalogue Nos. 222-228; 456-468	1742		1815
KORIUSAI, Isoda One of the most important followers of Harunobu, and pupil of Nishimura Shigenaga. He was a samurai and associated with samurai of the superior class. About 1781 he gave up print designing and devoted himself to painting, receiving an honorary title. (Gookin.)		1760-1780	
KUNIKAZU, Ichizusai One of Toyokuni's followers, date unknown. Catalogue No. 261			
KUNIMASA, Utagawa A pupil of Toyokuni; known to have worked <i>circa</i> 1810. Catalogue No. 130			

	BORN	WORKED	DIED
KUNISADA, Utagawa Pupil of Toyokuni; said to have called himself Toyokuni 2nd, but he became known and recognized in Japan as Toyokuni 3rd. Catalogue Nos. 1-5; 131 and 132	1786		1864
KUNIYOSHI, Utagawa One of the great pupils of Toyokuni; a number of his works are known to the world. Catalogue Nos. 121-129	1797		1861
MASUNOBU, Tanaka His best works date about 1760. Catalogue Nos. 191, 192		1760	
SHARAKU, Saito One of the great Ukiyoé artists, who is said to have worked but for a few years. He produced in this short period a number of quarter-length and full-length figures of actors, which became known and prized for their peculiarity and grotesqueness of conception, and their exceedingly delicate drawing and color harmonies. Catalogue Nos. 493-496		1789-1800	
SHUCHO, Tamagawa Dates of birth and death not known; his best working time was <i>circa</i> 1805. Catalogue Nos. 421, 422		1805	
SHUNCHO, Katsukawa Pupil of Shunsho. "He followed the style of Torii Kiyonaga. His works closely resemble those of the Torii master, but have less force. He		1775-1795	

SHUNCHO—*Continued*

worked from about 1775 to about 1795. In some of his later prints he imitated Yeishi's prints in the Utamaro manner. The dates of his birth and death are not known."

Catalogue Nos. 215-221; 450-455

SHUNKO, Katsukawa

One of the most faithful pupils of Shunsho.

Catalogue Nos. 179, 180

SHUNMAN, Kubo

Follower of Shigemasa, but soon developed a style of his own. His works are greatly admired by the Japanese for their esoteric quality. His prints have marked individuality, especially in their color scheme.

Catalogue Nos. 190; 254-256

SHUNSEN, Katsukawa

Pupil of Shunyei.

Catalogue No. 193

SHUNSHO, Katsukawa

One of the greatest of the Ukiyoé artists, highly renowned in his day, and having many pupils who became famous. Most of his prints were portraits of actors in character. Born, 1726, he died January 22, 1792.

Catalogue Nos. 181-188; 395-403

SHUNYEI, Katsukawa

A pupil of Shunsho's later period.

Catalogue Nos. 391-394

BORN

WORKED

DIED

1827

1757

1820

1790

1726

1792

1762

1819

	BORN	WORKED	DIED
TOYOHARU, Utagawa	1733		1814
<p>Brother of the gifted Toyonobu, and pupil of Shigenaga.</p> <p>Catalogue Nos. 175-178</p>			
TOYOKUNI, Utagawa	1769		1825
<p>"A brilliant artist, of high repute in his day. Some of his prints, especially the earlier ones, are of distinguished quality."—F. W. Gookin.</p> <p>Catalogue Nos. 133-142; 409-420</p>			
TOYONOBU, Ishikawa	1711		1785
<p>"One of the most important of the Ukiyoé masters. Pupil of Shigenaga, and probably of Masanobu, whose style he closely assimilated."—F. W. Gookin.</p> <p>Catalogue No. 503</p>			
UTAMARO, Kitagawa	1754		1806
<p>"One of the most gifted and most widely known of the Ukiyoé masters. Extraordinarily facile and brilliant."—F. W. Gookin.</p> <p>Catalogue Nos. 229-239; 469-479</p>			
YEIRI, ———		1800	
<p>Pupil of Yeishi; best works, <i>circa</i> 1800.</p>			
YEISHI, Hosada	1783		1829
<p>"One of the foremost artists of the school. He was a samurai of high rank, and a pupil of Kano Eisen. For three years before he took to Ukiyoé he held an official post in the household of the Shogun Iyeharu. Yeishi was a master of all the re-</p>			

YEISHI—*Continued*

sources of the art of color printing, and his prints are characterized by great elegance and refinement. He worked from about 1782 to 1800, when he gave up print designing. He died in 1829.”—F. W. Gookin.

Catalogue Nos. 198-203; 429-437

YEISHO, Chokusai

1795-1810

Pupil of Yeishi. “He was active until the end of the eighteenth century, and developed a graceful and distinctively decorative talent.”—W. von Seidlitz.

Catalogue Nos. 195-197; 426-428

YEISUI, Ichirakusai

1785

“He was a pupil of Yeishi, and later, after about 1800, came under the influence of Housai.”—E. F. Fenollosa.

Catalogue Nos. 423-425

YEIZAN, Kikugawa

1800-1829

A son of the painter Kano Yeiji, he studied the style of Utamaro, later that of Hokusai, entered into friendly relations with Hokkei, and imitated Kunisada. In this collection there is only one of his works, but it is one of his best, and of his best period, about 1829.

Catalogue No. 120

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